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ISSUE 349 10 NOVEMBER 2004
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DOCTOR WHO MAGAZINE

NEW SERIES
WE INTERVIEW
JOE AHEARNE
INSIDE!

RADIO ACTIVITY!

WE TUNE INTO **DOCTOR WHO**'S ADVENTURES ON THE WIRELESS IN A SPECIAL **ARCHIVE EXTRA** RECALLING **SLIPBACK** AND MANY MORE...

ROBERT SHEARMAN
ON MOVING FROM BIG FINISH TO BBC1

WINNER TAKES ALL
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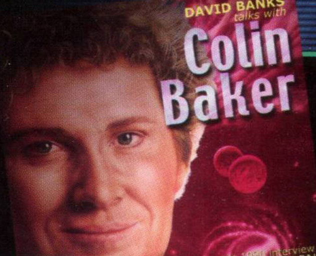
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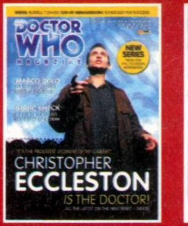

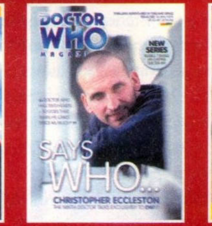

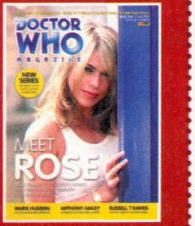

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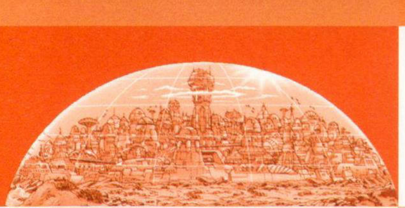


GALLIFREY GUARDIAN

DOCTOR WHO 2005 SERIES

A BBC Wales production for BBC One

CAST

Doctor Who **Christopher Eccleston**

Rose Tyler **Billie Piper**

With **Annette Badland** as Margaret; **John Barrowman** as Captain Jack; **Mark Benton** as Clive; **Simon Callow** as Charles Dickens; **Navin Chowdhry** as Indra; **Camille Coduri** as Jackie Tyler; **Noel Clarke** as Mickey Smith; **Naoko Mori** as Doctor Sato; **Rupert Vansittart** as General Asquith; **Penelope Wilton** as Harriet Jones; and a cameo from **Andrew Marr** as himself.

CREDITS

Executive Producers **Mal Young, Julie Gardner, Russell T Davies**

Producer **Phil Collinson**

Director of Photography **Ernest Vincze**

Script Editors **Helen Raynor, Elwen Rowlands**

Casting Director **Andy Pryor**

Production Co-ordinator **Dathyl Evans**

Production Designer **Edward Thomas**

Concept Designer **Bryan Hitch**

Costume Designer **Lucinda Wright**

Visual Effects **MillTv**

Visual Effects Supervisor **David Houghton**

Make-Up **Davy Jones**

Special Make-Up and Prosthetics **Neill Gorton**

Models and Miniatures **Mike Tucker**

EPISODES

Episode 1
Rose by Russell T Davies; Dir: Keith Boak

Episode 2
The End of the World
by Russell T Davies; Dir: Euros Lyn

Episode 3
TBA by Mark Gatiss; Dir: Euros Lyn

Episode 4
Aliens of London – Part 1
by Russell T Davies; Dir: Keith Boak

Episode 5
Aliens of London – Part 2
by Russell T Davies; Dir: Keith Boak

Episode 6
TBA by Rob Shearman; Dir: Joe Ahearne

Episode 7
The Long Game
by Russell T Davies; Dir: TBA

Episode 8
TBA by Paul Cornell; Dir: Joe Ahearne

Episode 9
TBA – Part 1 by Steven Moffat; Dir: TBA

Episode 10
TBA – Part 2 by Steven Moffat; Dir: TBA

Episode 11
TBA by Russell T Davies; Dir: TBA

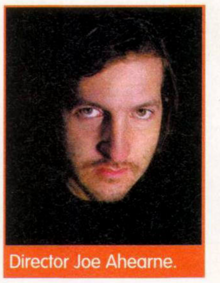
Episode 12
The Parting of the Ways – Part 1
by Russell T Davies; Dir: TBA

Episode 13
The Parting of the Ways – Part 2
by Russell T Davies; Dir: TBA

13 x 45-minute episodes for broadcast on BBC One in 2005. Day and timeslot TBC. All titles are subject to change.

NEW SERIES THE MAN BEHIND **ULTRAVIOLET** IS CONFIRMED AS THE BLOCK THREE DIRECTOR

THIRD DIRECTOR CONFIRMED



Director Joe Ahearne.

The director of Block Three has been confirmed as Joe Ahearne. Ahearne is no stranger to the worlds of science-fiction and fantasy, having directed the pilot and three further episodes of BBC1's 2002 supernatural series *Strange*, as well as writing and directing the six-part vampire series *Ultraviolet* for Channel 4 in 1998. Before this, Ahearne was one of the main contributors to the highly-successful cult BBC2 series *This Life* in 1996-97, directing three episodes, two of which he also wrote.

Doctor Who's producer Phil Collinson told **DWM**, "From the moment Joe walked into the room, I knew we were speaking the same language. We couldn't sign him up fast enough. Joe is already a big name in British telefantasy, with *Ultraviolet* and *Strange* under his belt, and we've been chasing him for some time. Finally, he's finished his work on the BBC's *Walking With Spacemen* and is free to join us. And he's got some of the wildest and most adventurous scripts of the lot!" Executive Producer Russell T Davies said, "I'm a huge fan of Joe's, all the way back to his work on the classic *This Life*. And *Ultraviolet* is one of my favourite dramas ever – I've got the precious DVD stored safely downstairs. It really is wonderful. I can't believe we finally get to work together – although I'm horrified that none of my scripts is in Block Three! Damn it all. I'll just have to watch with envy ..." Joe Ahearne himself is interviewed in a *Gallifrey Guardian Extra* on page 9, while an interview with Block Three writer Robert Shearman starts on page 14.

CHOC-A-BLOCKS!

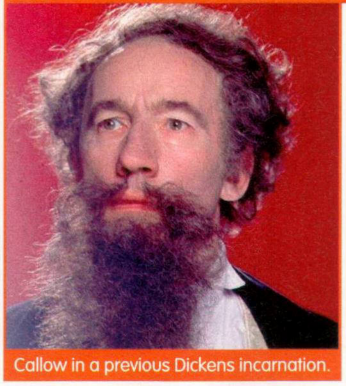
Contrary to the suggestion in last issue's *Production Notes*, Block Three will consist of Episodes 6 and 8 only, while Episode 7 will be tackled in a later block. Phil Collinson explained the reason for the change of plan: "These blocks are always in a state of flux, and we soon realised that three separate episodes in three different settings means a colossal amount of work for the design departments. One solution is to pair single episodes with two-parters, as with Block One, so that we have to create only two environments at one time. But there are other solutions – we're keeping a number of alternatives under wraps." Russell T Davies added, "This just proves it, never listen to my *Production Notes*, never! I know nothing!"

A few other tidbits of information have come to light recently – the First Assistant Director for Block One is George Gerwitz, who worked alongside Phil Collinson on BBC One's recent *Sea of Souls*. It has also been confirmed that John Barrowman's character, who appears in the later part of the season, is called Captain Jack.

Meanwhile, although several other magazines and websites have been citing potential broadcast dates for the new series, **DWM** can confirm that this is pure speculation, and at this stage the only guarantee is that the series will air at some point in 2005. Indeed, television schedules are constantly being changed, and as we head into next year any number of factors could affect the dates of broadcast. Keep checking *Gallifrey Guardian* over the coming months for more concrete news on exactly when *Doctor Who* will make its long-awaited return to BBC One ...

EPISODE 3 **FOUR WEDDINGS** STAR SIMON CALLOW TO PLAY CHARLES DICKENS

A TWIST FOR CHARLES DICKENS!



Callow in a previous Dickens incarnation.

The BBC has confirmed that actor Simon Callow will be playing the role of real-life 19th century author Charles Dickens, in the third episode of the new series, written by Mark Gatiss. The 55-year-old Callow is one of Britain's most respected and renowned screen actors, having made countless appearances in movies and television. Among his best-known credits are roles in the films *Amadeus* (1984); *Maurice* (1987); *Mr & Mrs Bridge* (1990); *Soft Top Hard Shoulder* (1992); *Four Weddings and a Funeral* (1994); *Ace Ventura: When Nature Calls* (1995); *The Scarlet Tunic* (1998); *Bedrooms and Hallways* (1998); *Shakespeare in Love* (1998); *Bright Young Things* (2003); and *George and the Dragon* (2004). His TV appearances include *The Madness Museum* (1986); *David Copperfield* (1986); *The Trials of Oz* (1991); *Bye Bye Columbus* (1991); *Trial and Retribution* (1998-2001); and *Robert's Rescue* (2000). Callow is no stranger to the role of Dickens, having portrayed the writer many times in the past, notably in 2001's *Hans Christian Anderson: My Life As a Fairy Tale* and the one-man play *The Mystery of Charles Dickens* (2000).

Simon Callow spoke to *The Independent* on 7 September about how he came to be cast: "To be honest, when they sent me the script, my heart sank. As I know all about Dickens, I can say with authority that most attempts to put him on screen are awful – and there are a lot of them. But this script is fantastic!" Russell T Davies told **DWM**, "This is dream casting. Ever since I put together the first ideas for the new series of *Doctor Who*, way back in September 2003, an appearance by Dickens was part of the proposal. And even then, over a year ago, there was only one actor's name in our minds. Simon Callow's passion for Dickens, and his wonderful portrayal of the man, are already the stuff of theatre legend. How could we resist the chance to team this up with Chris and Billie? But plans are one thing, the reality's quite another. I'm astonished that we've got the casting we want, and so happy to welcome Simon on board. Again, this raises the bar for all of us, and lifts *Doctor Who* into a whole new dimension."

We also spoke to writer Mark Gatiss, who told us, "I am delighted and thrilled that the wonderful Simon Callow has blessed our little adventure in Space and Time. It sends a terrific message that the new series is capable of attracting such talent and, on a personal note, I'm honoured that such a renowned Dickens scholar likes the script so much!" Producer Phil Collinson said: "Given Mark Gatiss' well-known enthusiasm for all things Victorian, he was the perfect choice to write this episode. And the research he's done into Dickens' life is extraordinary. As Simon has said, that's what attracted him to the part – the quality and accuracy of the writing. But don't worry, it's not an historical treatise on the life of a nineteenth century novelist – there's plenty of fun and adventure along the way!" Finally, Executive Producer Julie Gardner told us, "It's an honour for BBC Drama – and BBC Wales in particular – to work with Simon."

SNOW COMES TO SWANSEA ...

© Roger Anderson/Doctor Who Cuttings Archive – *www.cuttingsarchive.org.uk*

The 11 September edition of the *South Wales Evening Post* featured a report about how scenes from one episode of the new series will be recorded in Swansea, indicating that parts of the city would be 'transformed into a scene from 1869'. It went on to describe how fake snow would cover several roads in the local area, and how period costumes and horse-drawn carriages would help bring the scene to life. [See also Russell T Davies' *Production Notes* on page 50.]

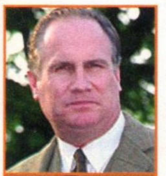
Swansea Councillor Gerald Clement told the paper, "We are delighted that part of the new *Dr Who* series will be filmed in Swansea and extremely pleased to be associated with such a high-profile project."

The Swansea scenes, which given the presence of Simon Callow are for Episode 3, were recorded between 19 and 21 September, with much of the shooting being done in the small hours. Production on the episode then moved to Monmouth. More news next issue.

LONDON CALLING

Three further cast-members have been confirmed for Episodes 4 and 5, the two-part story *Aliens of London*. Navin Chowdhry will play Indra; Rupert Vansittart will appear as General Asquith; while Naoko Mori plays Doctor Sato.

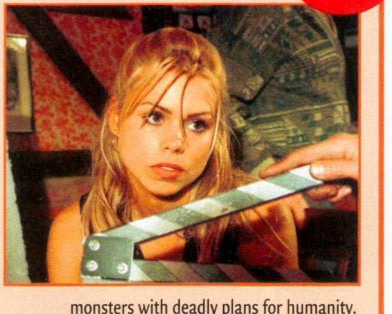
Navin Chowdhry [below] is probably best-known for his portrayal of Kurt, in Channel 4's massively-successful series *Teachers*. More recently, he has starred in Channel 4's *NY-LON* – directed, like *Aliens of London*, by Keith Boak. "Navin was recently highlighted in the *Daily Mail* as a rising star, and we completely agree!" Phil Collinson enthused. "His time on *Doctor Who* involved filming some remarkable and scary scenes in the middle of a heatwave! But the end results are wonderful, and Navin is a vital part of Episode Four's plot." Rupert Vansittart [below] is best known for his appearances in the perennial ITV1 favourite, *Heartbeat*, while you might recognise Naoko Mori [bottom] from her regular appearances in BBC1 sitcom *Absolutely Fabulous*, as Saffy's best friend, Sarah. Phil Collinson told us, "Rupert and Naoko shared a remarkable distinction – they both appeared in the very first scene shot for the brand new series of *Doctor Who*. No Doctor, no Rose, just those two! I hope we didn't stare at them too much! And in true *Doctor Who* fashion, both characters soon find themselves in terrible danger ... But that first day was a very important moment for all of us, and having such fine actors at the centre of events makes the whole process so much easier. It really is a great cast, a proper ensemble, and we're absolutely delighted with the rushes."



COMING SOON ...

WARNING: SPOILERS AHEAD!

(AND IT'S THE **GELTH**, ACTUALLY ...)



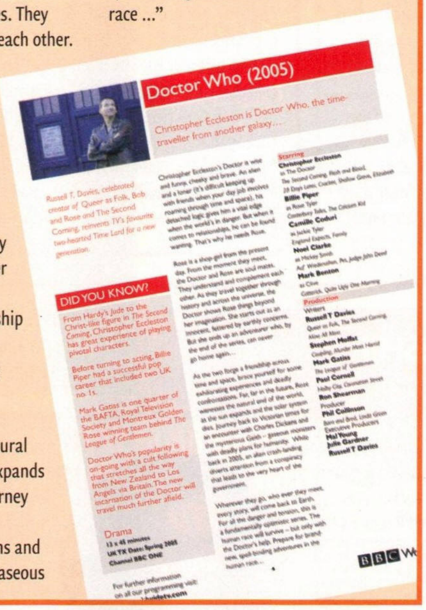
A one-page press document issued by BBC Worldwide in September for an upcoming sales conference, helps to give a flavour of the new series. Readers are warned not to read any further if they want to avoid plot information. You have been warned ...

"Christopher Eccleston's Doctor is wise and funny, cheeky and brave. An alien and a loner (it's difficult keeping up with friends when your day job involves roaming through time and space), his detached logic gives him a vital edge when the world's in danger. But when it comes to relationships, he can be found wanting. That's why he needs Rose.

"Rose is a shop girl from the present day. From the moment they meet, the Doctor and Rose are soulmates. They understand and complement each other. As they travel together through history and across the universe, the Doctor shows Rose things beyond her imagination. She starts out as an innocent, fettered by earthly concerns. But she ends up an adventurer who, by the end of the series, can never go home again ...

"As the two forge a friendship across time and space, brace yourself for some exhilarating experiences and deadly confrontations. Far, far in the future, Rose witnesses the natural end of the world, as the sun expands and the solar system dies. Journey back to Victorian times for an encounter with Charles Dickens and the mysterious Geith [sic] – gaseous monsters with deadly plans for humanity. While back in 2005, an alien crash-landing diverts attention from a conspiracy that leads to the very heart of the government.

"Wherever they go, whoever they meet, every story will come back to Earth. For all the danger and tension, this is a fundamentally optimistic series. The human race will survive – but only with the Doctor's help. Prepare for brand-new, spellbinding adventures in the human race ..."



Doctor Who (2005)

Christopher Eccleston is Doctor Who, the time-traveller from another galaxy...

Russell T. Davies, celebrated creator of Queer as Folk, Bob and Rose and The Second Coming, reinvents TV's favourite two-hearted Time Lord for a new generation.

DID YOU KNOW?

From Hardy's *Jude* to the Christ-like figure in *The Second Coming*, Christopher Eccleston has great experience of playing pivotal characters.

Before turning to acting, Billie Piper had a successful pop career that included two UK no. 1s.

Mark Gatiss is one quarter of the BAFTA, Royal Television Society and Montreux Golden Rose winning team behind *The League of Gentlemen*.

Doctor Who's popularity is on-going with a cult following that stretches all the way from New Zealand to Los Angels via Britain. The new incarnation of the Doctor will travel much further afield.

Drama
13 x 45 minutes
UK TX Date: Spring 2005
Channel BBC ONE

Starring
Christopher Eccleston
as The Doctor
Billie Piper
as Rose Tyler
Camille Coduri
as Jackie Tyler
Noel Clarke
as Mickey Smith
Mark Benton
as Clive

Production
Writers
Russell T Davies
Stephen Moffat
Mark Gatiss
Paul Cornell
Rob Shearman
Producer
Phil Collinson
Executive Producers
Mal Young
Julie Gardner
Russell T Davies

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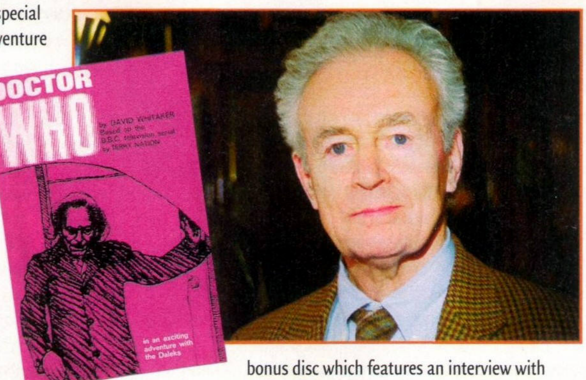
EXCLUSIVE! WILLIAM RUSSELL TO REPRISE THE ROLE OF IAN CHESTERTON FOR BBC AUDIO RELEASE

IAN CHESTERTON RETURNS!

BBC Audio's Michael Stevens has told **DWM** about a very special CD release coming in March 2005 – Doctor Who's first adventure with the Daleks! David Whitaker's complete and unabridged *Doctor Who in an Exciting Adventure with the Daleks* book, first published by Frederick Muller Ltd in 1964, is to be read by none other than William Russell [right], whose character Ian Chesterton narrates the story in the first person.


DOCTOR
WHO
by DAVID WHITAKER
Based on the B.B.C. television serial by TERRY NATION
in an exciting adventure with the Daleks

It is hoped that this MP3-CD disc will be enhanced with on-screen illustrations from the book, for PC and Mac users. Michael Stevens told us, "This is such an exciting idea! To have 'Ian' reading his own account of his meeting with the Doctor is quite special. I think this book means a great deal to a lot of *Doctor Who* fans – it's incredibly atmospheric, and of course it offers its own take on how the whole thing started. It's also surprisingly adult in tone. I was fascinated by it as a seven-year-old, and I still am now! I'm really pleased to have William Russell on board for this."

Meanwhile, Michael also told us about two further *Doctor Who* CD releases for next year, and both January and February's releases have a rather fishy feel ... Coming on 3 January is *Doctor Who and the Pescatons*, the 45-minute story first released on LP and cassette by Argo Records in 1976. The adventure stars the then-current team of Tom Baker and Elisabeth Sladen as the Doctor and Sarah, while Bill Mitchell plays the amphibious Zor. The BBC Audio release will also include a 40-minute bonus disc which features an interview with Sladen, who talks about her memories of recording *The Pescatons*, and her time on the series generally.

The 1967 story *The Underwater Menace* is released as a double-CD on 7 February. The four-part adventure, starring Patrick Troughton as the Doctor, no longer exists in the BBC Film Archive, except Episode 3, which is to be included on November's *Lost in Time* DVD set. The release also features a bonus interview with Anneke Wills, who played Polly in the story, and also provides linking narration for the soundtrack. Both *Doctor Who and the Pescatons* and *The Underwater Menace* will retail at £13.99.

OTHER NEWS...

BEATEN BY MUPPETS!

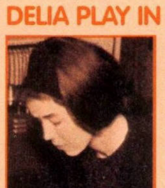
The Doctor recently came third in a poll to find the nation's 'Top Screen Scientist'. The survey was conducted by the BBC Cult site in association with the British Association for the Advancement of Science. The Doctor, who scored 13% of the total votes cast, was beaten by *Star Trek*'s Mr Spock (15%) and Dr Bunsen Honeydew and his assistant Beaker from *The Muppet Show*, who were victorious with a massive 33%. Over 40,000 votes were cast in the search to find the favourite boffin.

IT'S TOM IN GLENBOGLE!

Radio Times
Who's in Glenbogle!

Although he never appeared on the cover of the *Radio Times* during his time in *Doctor Who*, there was no mistaking Tom Baker's beaming features staring out from the magazine's 18-24 September edition, promoting the actor's appearance in *Monarch of the Glen*. Baker guest-stars in the sixth season of BBC One's Scottish-based drama, which started its 10-part run on 19 September. Tom plays Donald MacDonald, who returns to the town of Glenbogle after 40 years. The *Radio Times* also featured a four-page interview with the actor.

DELIA PLAY IN GLASGOW



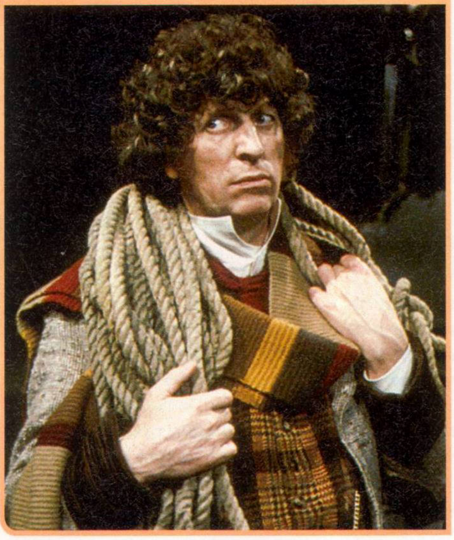
A play about the life of Delia Derbyshire, the woman who arranged the original version of Ron Grainer's *Doctor Who* theme, is to be put on by the Tron Theatre in Glasgow between 7-23 October. The play, *Standing Wave*, is a co-production between reeling & Writhing and the Tron Theatre Company. The play is directed by Katherine Morley, and stars Abigail Davies. After each performance, the audience will be invited to stay behind to listen to informal playbacks of Delia's work, and other newly-commissioned work inspired by her. For further information on the production, visit *www.reelingwrithing.com/wave/*

WHO'S ASKING?

A local group in Yeovil, LETS, is organising a *Doctor Who* quiz night, to take place on the evening of the series' 41st anniversary, Tuesday 23 November. It will take place at the Yeovil Arts Centre, 80 South Street, Yeovil Somerset, BA20 1QH (opposite the library), between 7.30 and 9.30pm. Teams can be have up to four people, and cost of entry is £1. There will be a prize for the winning team, and a raffle will also be held. For further information, e-mail LETSed@aol.com

EXCLUSIVE! 2005 DVD SCHEDULE TAKES SHAPE ...

(FANG) ROCK ON!



The first DVD release of 2005 has been confirmed as the 1977 four-part story *The Horror of Fang Rock*, which stars Tom Baker and Louise Jameson and was the first story to be produced by Graham Williams. The BBC's Restoration Team is working on a number of special features for the disc, which will be released in January.

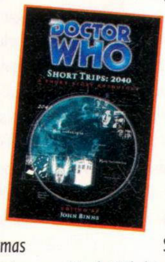
Meanwhile, 1968's five-parter *The Mind Robber*, one of the few complete stories to star Patrick Troughton, has been confirmed as the year's second release in March. BBC Worldwide also told **DWM** that 1971's *The Claws of Axos* is under consideration for DVD release, but won't appear until late 2005 at the earliest. More news next issue.

BIG FINISH NEWS 2005 AUDIO SCHEDULE UPDATED, PLUS MORE **SHORT TRIPS** DETAILS REVEALED ...

CHRISTMAS TREASURE!

COLIN BAKER in
DOCTOR WHO
THE JUGGERNAUTS
BIG

The Big Finish schedule for 2005 has been updated further to our last report in **DWM** 347. The current running order for the company's *Doctor Who* audio releases is as follows: January – *The Game* (previously referred to as *Game Time*) by Darin Henry (Fifth Doctor, a six-episode story, but now a double-CD rather than a triple); February – *The Juggernauts* by Scott Alan Woodard (Sixth Doctor and Mel, featuring Davros, the Daleks and the Mechonoids – the cover can be seen above); March – *Dreamtime* by Simon Forward (Seventh Doctor, Ace and Hex); April – *Three's A Crowd* by Colin Brake (Fifth Doctor); May – *Catch: 1782* (previously referred to as *The Time Sprite*) by Alison Lawson (Sixth Doctor); June – *Dead Man's Hand* by John Ostrander (Seventh Doctor, Ace and Hex); July – *Terror Firma* by Joseph Lidster (Eighth Doctor, Charley and C'rizz); August – *The Council of Nicea* by Caroline Symcox (Fifth Doctor).



The titles for the stories in December's *Short Trips* collection *A Christmas Treasury* are as follows: *Last Christmas* by Simon Guerrier; *UNIT Christmas Parties: First Christmas* by Nick Wallace; *In the TARDIS: Christmas Day* by Val Douglas; *Water's Edge* by Peter Adamson; *Who the Dickens?* by Juliet E McKenna; *Spookasem* by Peter Anghelides; *Christmas Special* by Marc Platt; *Never Seen Cairo* by Darren Sellars; *The Man Who (Nearly) Killed Christmas* by Mark Michalowski; *Last Minute Shopping* by Neil Perryman; *Every Day* by Stephen Fewell; *The Eight Doctors of Christmas* by Matthew Griffiths; *The Little Things* by Paul Beardsley; *UNIT Christmas Parties: Christmas Truce* by Terrance Dicks; *The Clanging Chimes of Doom* by Jonathan Morris; *Perfect Present* by Andy Campbell; *Present Tense* by Ian Potter; *Goodwill to Men* by J Shaun Lyon; *It's a Lovely Day Tomorrow* by Martin Day; *All Our Christmasses* by Steve Lyons; *Lily* by Jackie Marshall; *A Yuletide Tail* by Dave Stone; *Be Forgot* by Cavan Scott & Mark Wright; *The Feast of Seven: Eight (and Nine)* by Vanessa Bishop; *UNIT Christmas Parties: Ships That Pass* by Karen Dunn; and *Evergreen* by Stephen Cole. There will also be material from the book's editor, Paul Cornell.

The first *Short Trips* title of 2005 will be March's *Seven Deadly Sins*, the 12th anthology in the range, and edited by David Bailey. It will include seven stories, each dealing with one of the eponymous sins; *Envy* by Tara Samms; *Gluttony* by Rebecca Levene; *Wrath* by Mark Wright; *Pride* by John Binns; *Sloth* by Gareth Wigmore; *Lust* by Paul Magrs; and *Averice* by David Bailey. There will also be linking material written by Jacqueline Rayner.

Above is the cover to the tenth *Short Trips* book, *2040*, which will be published in October 2004.

OUTSIDE THE SPACESHIP

Compiled by Dominic May

CAP'N JACK AND MEL The last night of *Anything Goes* at London's Theatre Royal Drury Lane on 28 August, which starred forthcoming Captain Jack **John Barrowman** [right] as Billy Crocker, was attended by **Bonnie Langford**.Barrowman hosted Radio 2's *Lloyd Webber – The Man Behind the Music* on 24 and 31 August.

GATISS FOR FUNLAND **Mark Gatiss** has been approached to take part in *Funland*, a new BBC3 comedy drama for 2005 co-created by his *League of Gentlemen* colleague Jeremy Dyson, which will be a "darkly twisted comic thriller" about a group of weird Blackpool characters. Executive producer Kenton Allen describes it as "the bastard son of *The League of Gentleman* and *EastEnders* after a really heavy night on the town with *Twin Peaks*." There will be a one-hour opener followed by 10 half-hour episodes. Gatiss appeared as Kenyon in BBC Two documentary/drama *Agatha Christie – A Life in Pictures* on 22 September. He will also appear in the new series of Agatha Christie's *Miss Marple* for ITV1. Shooting for the *League of Gentlemen* movie began in Ireland in late September.

TOM HAS LEGS **Tom Baker** has made his arrival in *Monarch of the Glen* [see sidebar on page 5]. Asked about the kilt, the BBC's press pack has Tom revealing, "I have marvellous legs. Absolutely marvellous legs. I'm very fond of my legs, they've been very good to me – they've never let me down you know. I thought of naming them but I thought that might be a bit silly." Interviewed by the *Daily Record* on 11 September, he remarked of his highland location, "It is beautiful up here, although the midges do bite me to buggery." Of his *Magic Roundabout* voice work as ZeBadDee he said, "I never did get to meet Kylie Minogue ... Hopefully I'll meet her at the première. Yes, meeting Kylie. Now wouldn't that be nice?" Tom was also interviewed on location for BBC One's *The Heaven and Earth Show* (5 September) and has been recording his narration for the second series of *Little Britain*, which will go to BBC One rather than BBC Two following its first run on BBC Three (a third run is already in the planning stages).

RIGOR SETS IN AGAIN Recording for the second series of Radio 4's pathology lab comedy *Rigor Mortis* commenced at London's Drill Hall on 16 September with **Peter Davison** back as Doctor Anthony Webster. Free tickets for the final recording on 25 October can be obtained by either calling 020 8576 1227 or e-mailing *radio.ticket.unit@bbc.co.uk*. During October Davison began shooting ITV1 sitcom *Easy-Peasy* playing a highly-qualified parenting expert who is inept at coping with his own tearaway son. The Paul Smith-scripted series will be shown next year.

THE SIXTH MUSKETEER **Colin Baker** spent the first weekend of September in Montreal appearing as Lord Rutherford in a new French feature film version of *The Three Musketeers*. He has also recently contributed to a forthcoming programme about science-fiction.

SYLV REVEALS HIS PRIDE AND PREJUDICE **Sylvester McCoy** is on tour as Mr Bennet in an adaptation of Jane Austen's *Pride and Prejudice*. The production, which also features *Resurrection of the Daleks'* **Rula Lenska** as Mrs Bennet, has already played Guildford, Edinburgh and Windsor with the two final venues being Palace Theatre, Westcliff (12-16 October – Box office 01702 351135) and Greenwich Theatre (18-23 October – B/O 020 8858 7755). Over Christmas he will play Abanazer in *Aladdin* at the Yvonne Arnaud Theatre, Guildford (Box Office 01483 440000), which also features **Royce Mills** as Widow Twankey.

McGANN McNABBED **Paul McGann** is in New Zealand shooting a new three-part CBBC production of Robert Louis Stephenson's *Kidnapped* playing Colonel McNabb for screening in a BBC One Sunday teatime slot during 2005. He recently also provided radio advertisement voices for the RAF and the Government's Terror Information Leaflet, while his performances as Lieutenant Bush in *Hornblower* will be screened again from 1 November when ITV3 launches.

PANTO PURVES **Peter Purves** will direct *Dick Whittington* at the Opera House, Manchester over Christmas. He also discussed his *Blue Peter* 'Lulu the elephant moment', which was Five's No 1 in *Greatest Kids' TV Moments* on 19 August.

KATY'S AN AUSSIE Having moved to Australia many years ago, **Katy Manning** [left] has finally become a citizen of Oz, recently among 200 people from around the globe to have been ordained such by Governor-General Michael Jeffery.

HITCH-HIKER HYBRID A hybrid audio DVD of the late **Douglas Adams**' new *Hitch-Hiker's Guide to the Galaxy* radio series will be released, following completion of its first run on Radio 4, comprising the episodes in 5.1 surround sound and a DVD documentary.

DID YOU MISS? **Christopher Eccleston** as Manchester United fan Anthony in *Waiting for the Whistle: The King and Us* (BBC3 10 September); **Colin Baker** on *The Weakest Link* 'doctors' special (BBC One 25 September); *Leave 'Em Laughing: The Roy Castle Story* hosted by **Bernard Cribbins** (Radio 4 31 August/7 September); **Peter Howell**'s Radiophonic Workshop lecture at the Hull School of Media Technologies (1 September); *Heartbeat: Secrets and Lies* written by **Johnny Byrne** (ITV1 12 September); *Vanity Fair* dramatised by **Stephen Wyatt** (Radio 4 from 13 September).

OBITUARY *Howard's Way* actor **Glyn Owen**, who also played Rohm-Dutt in *The Power of Kroll* and Commander Harlon in Big Finish audio *Nekromanteia*, died on 10 September aged 76.

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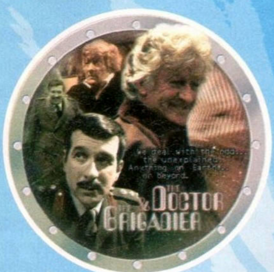

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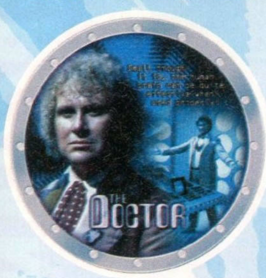

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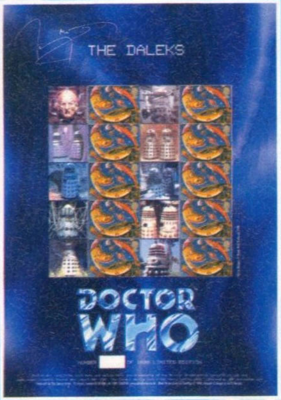

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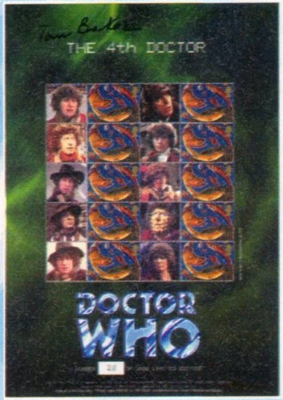

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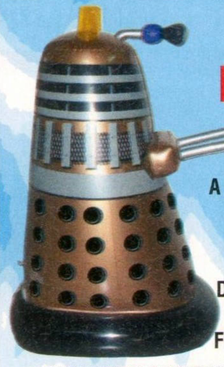

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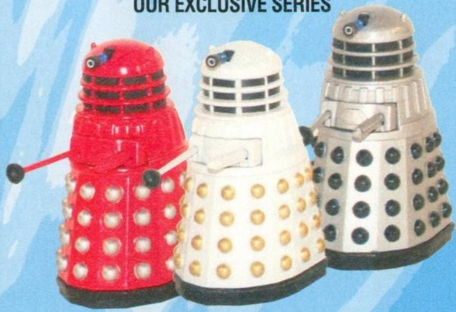

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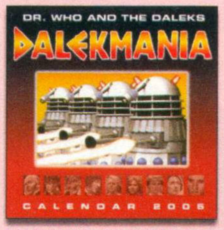

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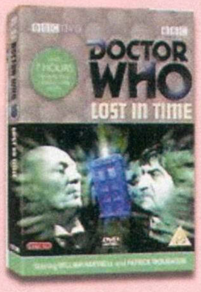

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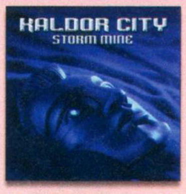

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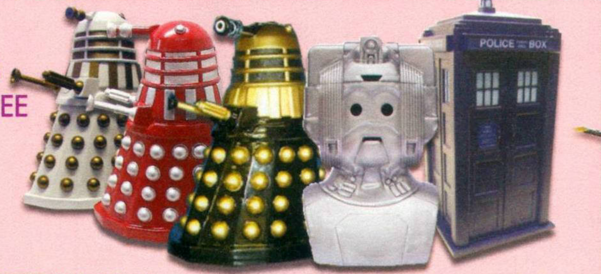

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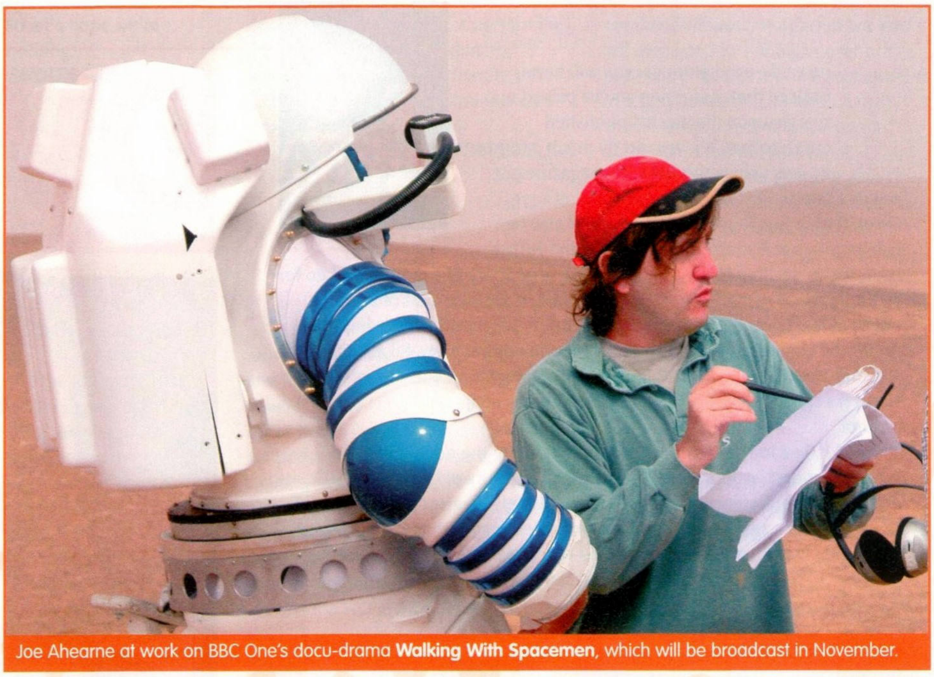
GALLIFREY **GUARDIAN** EXTRA!

The director of Block Three has been announced as being **Ultraviolet** creator **Joe Ahearne**. **DWM** asked him how he's looking forward to adventures in time and space ...



Joe Ahearne at work on BBC One's docu-drama **Walking With Spacemen**, which will be broadcast in November.

DIRECTING **DOCTOR WHO**

JOE AHEARNE

Congratulations on your latest job, and welcome to the wacky world of *Doctor Who*!

Thank you very much. I'm very excited to be here.

You're directing Block Three of the new series, which comprises Episode 6 by Robert Shearman and Episode 8 by Paul Cornell. At the time of this interview, you've only just come aboard the series – what do you make of the two scripts you're going to be bringing to life?

They're both great scripts. Terrific action scenes and powerful emotional stuff too. One episode concerns an old *Doctor Who* enemy – the Daleks – and the other a brand new threat and a pivotal moment for one of the characters.

Recording on *Doctor Who* has now been going on for the past couple of months – have you had a chance to see any of the material from the earlier episodes? If so, has it been helpful, particularly with regard to Christopher Eccleston and Billie Piper's characters?

I have read the earlier scripts and seen some of the scenes edited and it's very exciting to see fantastic writing come to life. Christopher and Billie have done superb work on their characters. They make a brilliant team and seeing them in action makes it much easier for me to visualise the scripts I'm working on.

What else has your job entailed so far, in this early pre-production stage?

It's very early days. I've only been on it a week. I've been meeting the team, looking at design drawings and location photos, reading and re-reading the scripts and talking to the producers and script editors and making first contacts with casting agents and special effects supervisors.

> **"My period was Pertwee and Tom Baker. It's a fulfilment of a childhood fantasy getting to direct the Daleks!"** JOE AHEARNE

Given your background in fantasy-flavoured shows such as *Ultraviolet* and *Strange*, can we assume you're a *Doctor Who* fan? What was 'your' period?

Yes, I'm a fan. My period was Jon Pertwee and Tom Baker. Favourite villains were the Autons, the Sea Devils, the Cybermen (who gave me my earliest childhood nightmares – coming through the wall in the corner of my bedroom), the Dæmons, the Master and of course the Daleks.

What was it about the series that made you decide that this project was for you?

Ultimately it's always about the scripts and the cast. Also it's the fulfilment of a childhood fantasy getting to direct the Daleks.

How do you think this new series of *Doctor Who* compares to its previous incarnations? How do you feel *Doctor Who* will fare in the 21st century, since with *This Life* you helped to reshape what an audience could expect from an ongoing drama?

Russell T Davies has managed what I thought might be impossible – to recapture the essence of *Doctor Who* while reinventing it for the twenty-first century. It's higher budget and the storytelling is much faster-paced. It's witty and funny but not camp. It's also genuinely thrilling and very imaginative. Children will still love it but so will people like me who remember it from their own childhoods. Russell has done an amazing job.

Do you think your background in those other fantasy shows we mentioned will be a help when it comes to approaching *Doctor Who*? When it comes to special effects sequences in particular?

Doctor Who is very different from the other shows I've worked on. It's lighter and more fun. It's for early evening and a wide audience rather than purely science-fiction/fantasy fans (of which I'm one as well). *Doctor Who* should appeal to everyone, so the overt horror of *Ultraviolet* and *Strange* isn't appropriate for *Doctor Who*. Visually and thematically it's less bleak, less dark. It is useful though to have had some experience with special effects.

Do you feel that there should be more science-fiction and fantasy shows like *Doctor Who* on television? What do you feel mitigated against the return of (the quite brilliant, in our opinion) *Ultraviolet* for a second series? Do you think, perhaps, that if *Doctor Who* is a success it will leave the way clear for more series of this type?

There definitely should be more TV shows that are non-naturalistic. As a director it's frustrating when the only shows on offer are domestic dramas which are almost entirely about performance and dialogue. There needs to be more of a balance. We have lots of period pieces, cop shows, comedies, hospital dramas. I'd like to see a more varied mix with science fiction and horror and fantasy – some more series with visual scope and epic ambition. The trouble is these tend to be more expensive and they have to compete with the cheaper shows that get big audiences. *Ultraviolet* was a very expensive show with only a cult audience. Hopefully *Doctor Who* will prove you can get a big audience for fantasy television.

You're also a writer, as well as a director, having written and directed both *Ultraviolet* and episodes of *This Life*. Do you find that your approach is rather different when you're bringing to life another writer's work?

I go about it in pretty much the same way. The main difference with a script I haven't written is I have to double check I've understood the writer's intentions correctly. I know how much work goes into a script so I'm very respectful of that.

Finally, what's the thing you're most looking forward to about working on *Doctor Who*?

Working with Christopher Eccleston and Billie Piper and chasing them with Daleks!

Assistant EDITOR'S **LETTER**

The eagle-eyed amongst you will have noticed that, assuming you've picked up this issue on the day it's published (14 October), it's now pretty much bang-on 25 years since this little 'ol magazine put out its *Fantastic First Issue* in the autumn of 1979. Given that in just four weeks' time, we'll also be celebrating our *Fantastic Three-Hundred-and-Fiftieth Issue*, we've decided to hold off on the party poppers this month, and go for an almighty all-in-one celebration next time. It seemed a bit of a shame not to at least give the anniversary a mention this month, so perhaps, under the circumstances we could let off one popper early. I'll ask the boss – is that okay Clay? [*As long as it's nowhere near me, and it doesn't frighten Neska the office cat, yes. Now stop padding this out! – Ed*]

Pop!

Now, if, like me, you can remember walking to the newsagent and buying that first issue, you're probably feeling pretty old right now – especially if you're my Dad (hello Dad) or Russell T Davies (hello Russell T Davies). For the rest of you – and that includes our youthful Mr Clay, who was still in his playpen when that since-reprinted-to-buggery classic *The Iron Legion* first appeared – we've got a bit of a special treat in store, which you can find out about if you just cast your eyes down to the bottom of the facing page ...

> "We've decided to hold off on the party poppers for this issue..."

Exciting, eh? And, no, you can't still enter the Crazy Caption Competition. And neither are there any 'Free Transfers' with it. Yes, we know, we were upset too. But nobody makes the damn things anymore, so they're really expensive, and would have made our lovely free gift anything but free. Console yourself with the fact that the ever-so-clever Peri Godbold has spent many long hours digitally restoring the comic to its former glory. Well, much better than its former glory to be honest. And we won't print it on toilet paper this time, either!

Back to this month, and things are still buzzing away very merrily at BBC Wales, and although we're still not quite sure when we're all going to be able to see the fruits of their labours, we can promise you that we're four weeks' closer than we were last issue. Ha! In the meantime, there's a few extra nuggets of information to be gleaned from the *Gallifrey Guardian* pages, the most exciting of which, for my money, is the news about filming on Mark Gatiss' episode. I love all of *Doctor Who*, naturally, but there's something about stories set in Victorian times that give me a special *Doctor Who*-y tingle. You'll no doubt be sick of everyone saying this, but I think we're all in for something *extraordinarily* special when the series returns.

Right, I'm off to bake the birthday cake. And you can come out from under that chair now, Neska ...

Tom

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ASSISTANT EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON

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E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

DWMAIL

Gosh, everyone's been in a good mood recently. Let's see what's been making us happy ...

TELESNAP (VERY) HAPPY

Thanks for another great issue of *Marco Polo Telesnaps Magazine*, surely the most exciting thing to happen to *Marco Polo* fans since 9 April 1964. Six months of stationary monochrome adventures with the War Lord Tegana, the Lady Ping-Cho and, of course, Messr Marco himself – who finally gets onto the cover of his own magazine with the latest issue!

Never has pawing over small black and white stills reproduced 16 to a page been quite so much fun. Who knew about the cross fade to the TARDIS control room at the end? Or that Hartnell wore his glasses to play backgammon? Doesn't the Dance of Hashashin look amazing? Isn't all just too gorgeous for words?

The William Hartnell interview was similarly glorious. He even signed the letter 'Dr Who'. What a great man.

JIM SMITH E-MAIL

Hooray! Quite a few of you enjoyed the Hartnell interview, it seems ...

HEARTWARMING HARTNELL

Thank you so very much for publishing William Hartnell's letter in **DW**M 347. Yes, it was poignant, but I applaud you for the simple reason that it was a wonderful counterpoint to the same old stories we always hear of a 'crotchety old man'.

LEE ROSE E-MAIL

I would just like to praise you on a great magazine that has kept my interest going in *Doctor Who* even when we have not been blessed with it on the telly for the past few years. Thanks also for bringing us the *Telesnap Archive* of *Marco Polo* – this has always been one of my favourite features, as I love the 1960s era of the show. I've also been enjoying the strip – it can be so intense at times and always keeps me hanging on for the next one. And the latest one with the Cybermen is so cool!

I plead with everyone to be positive about the new series. Everyone is working so hard to do the best they can, and I hope the future newspapers won't read 'Disgruntled fans cancel *Doctor Who*'. May the magazine run for another 25 years and more!

MICHAEL GREY NEW ZEALAND

Bless you, sir. Now, there's no getting away from it – it might still be several months away from transmission, but *Doctor Who* is being made *right now*, and there's not one of you that doesn't have an opinion about something ...

21ST CENTURY BOY

I would just like take issue with Russell T Davies' comments that some fans were 'up in arms' about the Doctors leather jacket. Not so, we were just disappointed in the lack of imagination given to the look of the Ninth Doctor. A leather jacket has become a clichéd costume for every film and TV hero; Angel, The Crow, The Terminator, Highlander, The Punisher, even Will Smith in *I, Robot*, to name but a few. I'm glad the Edwardian's been jettisoned but we were just expecting something a little more original and 'timeless'. Anything to stop the new Doctor from looking like everyone else on TV? That said, great casting. Chris Eccleston will add the sort of weight to role that hasn't been seen since Tom Baker was the Doctor. Billie Piper as Rose reminds me of Jo Grant...and as for the writing team? A dream!

Oh, one last thing ... the TARDIS windows? Have a word Russ! You, I and everyone else know they look *so* wrong. How did you let that one slip pass you?

MIKE O'LEARY E-MAIL

I began buying your magazine again this summer, for the first time in 19 years (the Billie cover probably had something to do with it!). I was very impressed, and your ability to cater for fans is as good as ever. With the new series on the horizon, I have followed various other correspondents views with interest. My basic views are as follows: a) Christopher Eccleston is one of the most phenomenal actors around today, (if anyone hasn't seen *Our Friends In The North*, buy the DVD right now) and could become the most popular Doctor since Tom Baker. b) Billie Piper is also a unique talent, and will become the most glamourous *Who*-girl since Leela (will she challenge Jo Grant for the all-time crown?). c) The last few TV series became a weekly nightmare in cringing with embarrassment (*Paradise Towers*, *The Happiness Patrol*) but did get it right sometimes (*The Greatest Show in the Galaxy*, *Survival*), and it was no surprise surely that it got axed. d) The re-runs on UK Gold show that the Jon Pertwee era was second to none, and if the new show is anywhere near as good, we are back in business.

MARK WHAIT LEICESTER

With regard to the debate over whether the new series should have on-screen episode titles, can I just put in my vote? Of course they should! If BBC dramas like *Casualty* and *Holby City* can have on-screen titles, then why not *Doctor Who*? Furthermore, while casually channel-hopping the other day, what other series did I notice had started using on-screen titles? *Neighbours*. I have yet to hear a single good reason why not using on-screen titles would be a good thing. So let's hope we're worrying over nothing!

TIM SANDERS NORTH CHEAM

Let's hope so. Now, last issue's letter from Ian Shimwell has struck a chord with one of our former contributors ...

A VALID OPINION

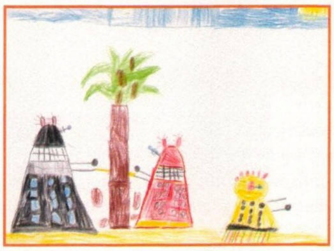
I'm disgusted by the continuity-mad fan writers chosen to work on the new series. Steven Moffat's *Coupling* would be alright if Steve and Sue didn't constantly debate the Mondas/Telos question. As for Paul Cornell's *Casualty* episodes – nothing but an excuse for the team at Holby General to ponder UNIT dating. *The League of Gentlemen*'s sketches about the length of the Doctor's hair in Season Nineteen hardly inspire confidence in Mark Gatiss. And all Rob Shearman's award-winning stage plays are about telebiogenesis. I think.

SORVAD BROMLEY

Odd, we thought they were all about penguins. Now, what's next? Oh yes, it looks like we've started a new trend ...

DANCE OF THE DALEKS

I'm delighted that the new series will see the Daleks facing off against the new Doctor after all. In celebration of this exciting news, my 7-year-old daughter, Roxanne, drew this charming picture of Daleks holidaying on some faraway tropical beach. As you can see, the red and black Daleks are busy exterminating some coconuts from a tree while the Emperor Dalek (yes, we are traditionalists in our house) has donned a grass skirt and is performing an elaborate native hula dance. Perhaps you may care to feature this picture in your 'gallery' section – well you could always start one!



MIKE O'DOHERTY PORTSMOUTH

Aw, that warmed our chilly old hearts! Now, it must be time for more nice letters about the comic strip, mustn't it?

THANKS FOR THE MEMORIES

Issue 347 was one of the best so far and for me a somewhat nostalgic trip down Memory Lane. During the late 1980s, when I worked in Central London a colleague of mine came running into my office yelling, "You'll never believe it, but I spotted a Dalek on my way to work this morning!" The Dalek he was referring to was, of course, the one which lived at Marvel's old London HQ at Arundel House and which featured in your excellent feature *Happy Times and Places?*. What a great read – and how nice to discover what Scott Gray actually looks like! The other point of nostalgia was Mr Gray's fab new comic strip *The Flood*. Not only did I recognise Camden Town (I worked there in 1998) but I actually used to drink in The World's End pub – *in the very same bar* as superbly depicted by strip artist Martin Geraghty. Now if next month's episode was to feature a certain comics specialist shop in nearby Inverness Street ...

DAVID E WIGGINS E-MAIL

I was very surprised to read Paul Neary's comments about **DWM** having "long since outgrown its comic strip." [*Happy Times and Places?* **DWM** 347] Personally, I couldn't imagine it not being there.

PAUL HOWES E-MAIL

Don't worry, strip fans, it's here to stay. But there might be a few changes ...

VISUALS AREN'T EVERYTHING

Don't worry so much about the lack of new series photos. In my thirst for new series information, I recently bought another TV/fantasy magazine but was left disgusted by the high cover price, poor paper quality and the vast amount of empty space on all pages. A truly shocking decline for a once-great magazine! Yet **DWM** has been consistently brilliant over the past 15 years and will be further invigorated by the return of the series. I for one am happy to wait a little longer for **DWM** to work its magic.

JAMES THRESHER E-MAIL

Maybe they just can't keep their staff ... Hm, let's end with a question, shall we?

KAMELION KONUNDRUM

I read with interest the interview with Eric Saward [**DWM** 346-348], and, believe it or not, I'm writing to support the character of Kamelion. (I'll never forget John Nathan-Turner's surprise when I said as much at a convention!)

The obvious solution, at the time, should have been to write its 'paralysis' into a plot-point – its only escape from this existence being when it shape-changed. While I'm writing about Kamelion, a quick query: does the Kamelion footage from 1984's *The Awakening* still exist, and if so, could it be inserted back in for an eventual DVD release?

IAN FISHWICK BURY

We asked Andrew Pixley, who told us, "As far as I can make out, the sequence did go into studio and I'm pretty sure that it was recorded. The episode over-runs as it is, so I suspect it was a redundant scene that fell victim to a timing cut. I very much doubt the footage still exists, though." Armed with this knowledge, we contacted the Restoration Team's Steve Roberts, who told us, "if the scene *was* recorded, it certainly no longer exists." So it looks like we're out of luck then!

COMING NEXT ISSUE - A **FREE** GIFT!

FREE INSIDE!
DOCTOR WHO
Comic Strips! Features! Pin-ups!
12p
DOCTOR WHO WEEKLY
FANTASTIC FIRST ISSUE
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!
PRIZE-WINNING COMPETITION INSIDE

HAPPY 25TH BIRTHDAY TO US!

Next month **DWM** reaches its 350th issue and celebrates quarter of a century in print – and that's reason enough for a party, we reckon! So as well as the concluding instalment of our **DWM** history feature **Happy Times and Places?** to chew over, we also present a **FREE** digitally restored reprint of the magazine that started it all back in 1979 – **Doctor Who Weekly** issue 1!

PLUS! We've invited some old friends back to celebrate, so there's a chance to enjoy all-new special editions of **Fluid Links**, **The Life and Times of Jackie Jenkins**, **It's the end, but** ... and **UNIT Hotline**, a new **Doctor Who?** strip from Quinn and Howett and the return of Leighton Noyes' **Doctor Oho**! On top of that, Sorvad will be choosing the best letters of all time in **Who Cares?**, and the BBC Wales production team will be answering your queries in a **Matrix Data Bank** special!

NOT TO MENTION ... We turn the clock back to the serial that was being screened when **DWW** first appeared, as **The Fact of Fiction** investigates **City of Death**! New series scribe **Steven Moffat** tells us how his episodes are coming along! More intriguing **Production Notes** from Russell T Davies! An extended dose of comic strip action in a special 9-page instalment of **The Flood**! Plus all the latest news from the **Doctor Who** set, and the best previews and reviews. Don't you dare miss it!

DWM 350 on sale 11 November from WHSmith and all good newsagents!

COMING UP...

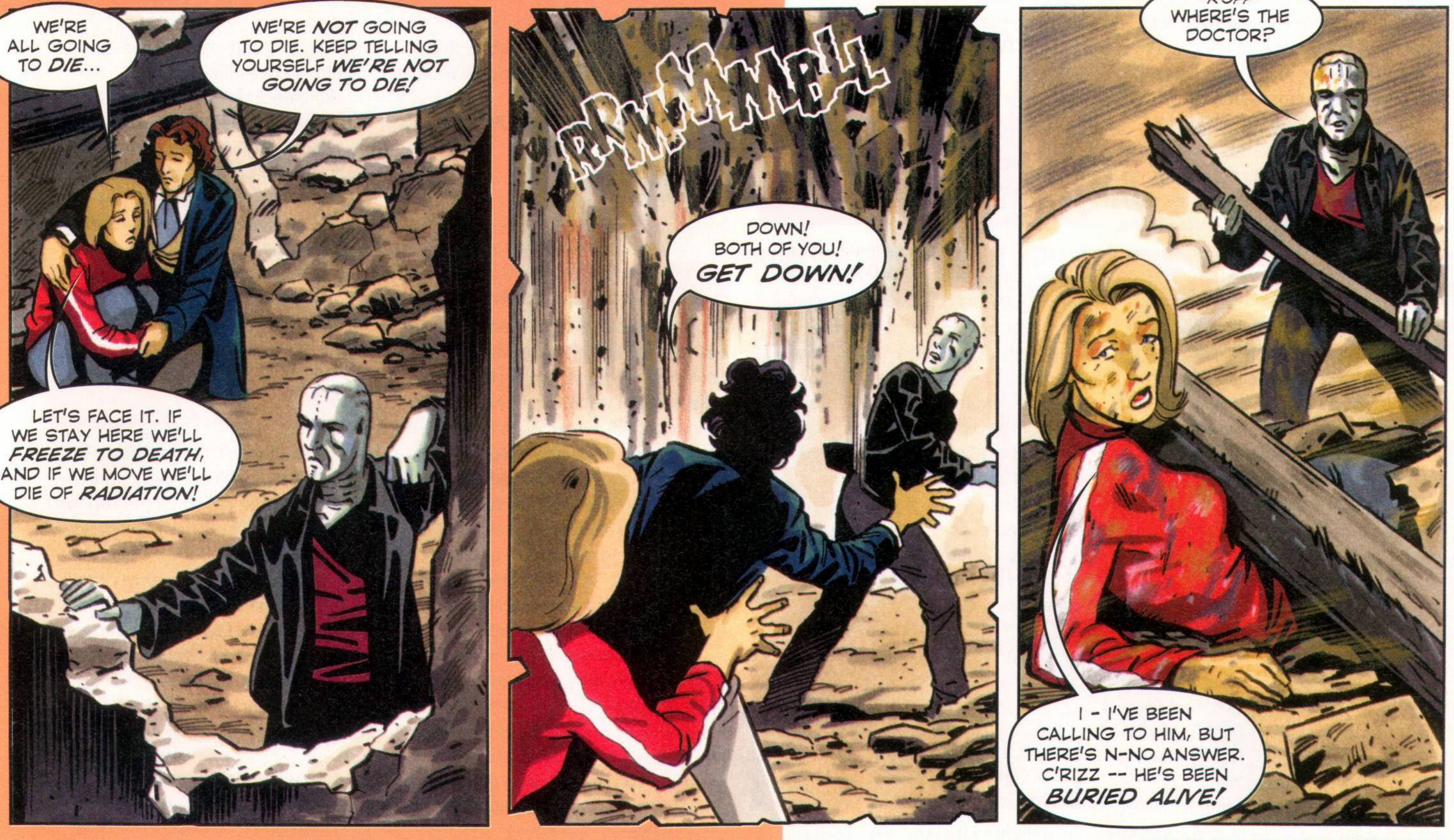

WE'RE ALL GOING TO *DIE*...
WE'RE *NOT* GOING TO DIE. KEEP TELLING YOURSELF *WE'RE NOT GOING TO DIE!*
LET'S FACE IT. IF WE STAY HERE WE'LL *FREEZE TO DEATH*, AND IF WE MOVE WE'LL DIE OF *RADIATION!*
RRUMMMBLL
DOWN! BOTH OF YOU! *GET DOWN!*
KOFF WHERE'S THE DOCTOR?
I - I'VE BEEN CALLING TO HIM, BUT THERE'S N-NO ANSWER. C'RIZZ -- HE'S BEEN *BURIED ALIVE!*

ILLUSTRATION BY **MARTIN GERAGHTY**

THE LAST

AN AUDIO DRAMA BY **GARY HOPKINS** PREVIEW BY **IAN FARRINGTON**

RELEASED OCTOBER 2004

Featuring The Eighth Doctor, Charley and C'rizz

Enemies Nuclear winter

Setting Bortresoye

You'll like this if you like ... *When The Wind Blows*, make-over programmes, *Genesis of the Daleks*, *Excelis Decays*

Listen out for The Doctor meeting some old friends

Recorded 9-10 June 2004

Doctor Who Paul McGann
Charley India Fisher
C'rizz Conrad Westmaas
The Kro'ka Stephen Perring
Minister Voss Ian Brooker
Landscar Richard Derrington
Make-up Assistant John Dorney
Requiem Tom Eastwood
Nurse Jane Hills
Minister Tralfinial Robert Hines
Excelsior Carolyn Jones

Sound Design David Darlington
Director Gary Russell

"*The Last* is quite haunting and apocalyptic," says C'rizz actor Conrad Westmaas. "We all had to roll our sleeves up and get to grips with some meaty 'life and death' stuff. Also, without giving anything away, there were some genuinely moving scenes to get stuck in to here, and this is when recording can become quite tense. The usual larking about between takes gets replaced with a sort of uneasy silence and you can tell that everyone's just silently praying we all got it right so won't have to go through it again."

Whoa, hang on. It's started off a bit serious, hasn't it? Perhaps **DW**M should backtrack and ask writer Gary Hopkins how the play came about.

"Although I'd been aware of Big Finish since it began," he says, "I hadn't given any serious thought to writing a *Doctor Who* audio until Gary [Russell, producer] suggested I should put up an idea."

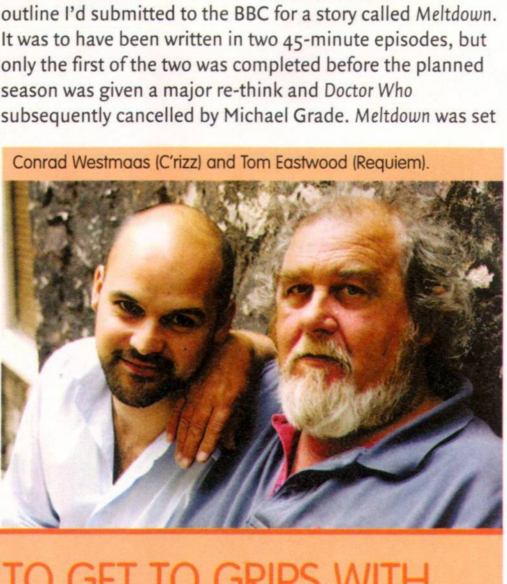
"I've known Gary on and off for, oh, half my life," says Russell, "and was also pleased to watch his writing career develop. When I opted to have my year of new writers, Gary was top of that list. He threw a couple of ideas at me which I said no to, as I thought they were a bit too, well, normal, really."

"*The Last* emerged from a discussion over lunch about death and loss," says Hopkins, "which wasn't quite as bleak as it sounds, and was more to do with our mutual love of cats than *Doctor Who*."

The Last is Hopkins' first *Doctor Who* script to reach the public. He crossed paths with the programme, however, 20 years ago.

"In 1984 I was commissioned by Eric Saward, the then script editor of *Doctor Who*, to write a script based on an outline I'd submitted to the BBC for a story called *Meltdown*. It was to have been written in two 45-minute episodes, but only the first of the two was completed before the planned season was given a major re-think and *Doctor Who* subsequently cancelled by Michael Grade. *Meltdown* was set

Conrad Westmaas (C'rizz) and Tom Eastwood (Requiem).



"WE ALL HAD TO GET TO GRIPS WITH SOME MEATY 'LIFE AND DEATH' STUFF!"

Conrad Westmaas explains why there was less larking about during **The Last**.

in and around a nuclear power station and, had it happened, its screening would have coincided with the nuclear disaster at Chernobyl. How about that for topicality?

"Most of my screened work has been drama," he continues. "Episodes of soaps including *EastEnders* and the ill-fated *Eldorado*, adaptations of *Sherlock Holmes* starring the late Jeremy Brett, and quite a bit of children's television. My break into TV was an episode of a series called *Into the Labyrinths* in 1982, script-edited by Bob Baker [writer or co-writer of nine *Doctor Who* serials between 1971 and 1979], with whom I've worked on many occasions since."

Back to *The Last* – was the writer aware of the Eighth Doctor stories' set-up and the regular cast?

"I was already familiar with the character of Charley from her existing audio adventures and, as his first episodes hadn't at that stage been recorded, read some scripts to familiarise myself with C'rizz. They were – and are – tremendous fun to write for. Both India Fisher and Conrad Westmaas have risen brilliantly to the challenges that were set for them in the script."

"The interesting thing about the way the Doctor, Charley and C'rizz are developing," says Westmaas, "is how they react in different combinations. In this story we see how they each cope on their own, in pairings and as a team. I think this story is ultimately about loyalty, especially in the face of death. I was also glad to see that having spent a lot of the time being quite vulnerable, C'rizz is starting to toughen up a bit and learn to have more control over all that unpredictable emotional energy – in short, he's growing up."

"IT'S LIKE HIS MORE MANIC, CAMPER COUSIN WHO'S NICKED HIS MANTLE!"

Paul McGann compares his Big Finish portrayal to the Eighth Doctor of the TV Movie

Left-right: Jane Hills, Robert Hines, Carolyn Jones, Gary Hopkins and Ian Brooker.

Leading the guest cast is former *Crossroads* regular Carolyn Jones – a casting suggestion of Hopkins'. "Gary agreed that it was an excellent idea," he says. "The part was duly written with her in mind. Gary and I had been aware of Carolyn's stage, TV and radio work for many years, and are both great fans of hers. By a lucky coincidence Carolyn also happened to be a neighbour of mine at the time and, despite her many other commitments, leapt at the chance to play the part. We were thrilled and Carolyn, of course, is fantastic. She's also, I must say, a very lovely person."

"I'm a huge *Crossroads* fan – the original series, obviously!" says Russell. "Sharon Metcalfe was always my favourite character so I said yes straight away. Thus we have Excelsior, a cross between Margaret Thatcher, Vivien Fey and the dark side of [*Soap's*] Jessica Tate; a really delicious Season 16-style villainess."

Jones also made an impression on Westmaas. "Excelsior carries out one particularly shocking, callous act with such relish," he says, "that I think it qualifies her as one of the most vicious villains in *Doctor Who*. When I told Carolyn this, she just smiled very sweetly and said, 'I think she's one of the most *misunderstood* villains in *Doctor Who*.' I rest my case!"

"Once Carolyn was aboard, I set about finding ministers to complement her," says Russell. "I initially asked Jonathan Owen, who'd impressed me in *The Eye of the Scorpion*, to play Voss but he was unable to, so I turned to the lovely Ian Brooker. Richard Derrington, I had just worked with in *The Harvest* and although Landscar isn't a big part, it's a significant one and I knew Richard would handle it beautifully. Tom Eastwood, who is known to kids as the voice of Clifford, the Big Red Dog, was recommended by Caroline Morris."

"I've been a great admirer of Paul McGann's work since [1986 television drama] *The Monocled Mutineer*," says Hopkins. "And I like his understated characterisation of the Doctor, which he plays with a subtle balance of intensity and humour."

Since **DWM** last spoke to McGann [in **DWM** 336], he has attended a number of *Doctor Who* conventions. His first was November 2003's PanoptiCon in London, where he received a rapturous reception.

"I think that was because I'd never done one," he says. "It was quite scary. How many people were in that room? Twelve, fifteen-hundred people? It took me ten minutes to get my breath. But it was good, it was a laugh."

Was it what he expected?

"Yes and no. I'm one of these people that you've got to drag me out of the house; I'm not that sociable," he laughs. "So, once I'm there, I'll try and make the most of it. In a sense it was what I expected, but there were a few surprises. I was surprised how erudite people were, and how much fun they wanted to have. I was afraid that it might just be a soulless, commercial affair, which I'm sure one or two can descend into. But the two that I've done – one in California, one in London – they were both a blast. The fans themselves – the punters – were obviously seeing each other for the fifth time that year; it was like a festival atmosphere. It was party time. I was relieved after the London one, and I thought, 'I'll do that again if it's going to be like that!'"

The feedback McGann gets at conventions is usually about Big Finish's audio range – "because that's all I've ever done, really," he says. "Obviously, I did the pilot in '96, but no, this has been my staple, these audios. People are generally positive and polite about them – and sometimes as mystified as I am about them!"

Is he playing the same Eighth Doctor he envisioned back in 1996? "No, not really. The Doctor in these audios is rather more skittish, lighthearted, knockabout. I'm more of a visual actor, that's what I was brought up doing, and would have relished playing the Doctor on film, just for the stuff he didn't say! That was a lot of the power of it [in the TV Movie] as I saw it, so this is different from how I'd intended. Not to say it isn't a laugh, these are okay – but it's different. It's more like his more manic, camper second cousin who's nicked his mantle and gone off round the universe!"

Now, *there's* a *Doctor Who* story waiting to be made! Speaking of playing the Doctor on film – what about the BBC's new television series? If the production team had come a-knocking ...?

"I meant it when I said it [at PanoptiCon], that had they offered it to me, and had the scripts been suitable, then I'd have done it, because it's good work. But I can say now that part of me was thinking, 'Hmm ...' There were reservations, there always are. Obviously, I was asked quite a lot during the conventions if I was interested and quite dutifully I had to say yes ... or risk getting lynched!"

TIME-PATH INDICATOR

OCTOBER

SATURDAY 16

TV Doctor Who: The Mark of the Rani by Pip & Jane Baker [Sixth Doctor and Peri] *UKTV Gold*

SUNDAY 17

TV Doctor Who: The Two Doctors by Robert Holmes [Sixth Doctor and Peri, Second Doctor and Jamie] *UKTV Gold*

SATURDAY 23

TV Doctor Who: Timelash by Glen McCoy [Sixth Doctor and Peri] *UKTV Gold*

SUNDAY 24

TV Doctor Who: The Trial of a Time-Lord (1-4) by Robert Holmes [Sixth Doctor and Peri] *UKTV Gold*

THURSDAY 28

DWM The Complete Fourth Doctor – Volume 2 by Andrew Pixley *Panini Comics* £4.99

SATURDAY 30

TV Doctor Who: The Trial of a Time-Lord (5-8) by Philip Martin [Sixth Doctor and Peri] *UKTV Gold*

SUNDAY 31

TV Doctor Who: The Trial of a Time-Lord (9-12) by Pip & Jane Baker [Sixth Doctor and Mel] *UKTV Gold*

ALSO THIS MONTH

Story Collection Doctor Who: Short Trips 9 – Monsters edited by Ian Farrington *Big Finish* £14.99

Story Collection Doctor Who: Short Trips 10 – 2040 edited by John Binns *Big Finish* £14.99

Audio Drama Doctor Who: The Last by Gary Hopkins [Eighth Doctor, Charley and C'rizz] *Big Finish*

Audio Drama Dalek Empire III: Chapter 5 by Nicholas Briggs *Big Finish* £9.99

Audio Drama Dalek Empire III: Chapter 6 by Nicholas Briggs *Big Finish* £9.99

NOVEMBER

MONDAY 1

Novel Doctor Who: The Indestructible Man by Simon Messingham [Second Doctor, Jamie and Zoe] *BBC Books*

DVD Doctor Who: Lost in Time [Compilation of incomplete stories] *BBC Worldwide* £29.99

CD Tin Doctor Who: Cybermen [*The Tenth Planet* and *The Invasion*] *BBC Audio* £29.99

SATURDAY 6

TV Doctor Who: The Trial of a Time-Lord (13-14) by Robert Holmes and Pip & Jane Baker [Sixth Doctor and Mel] *UKTV Gold*

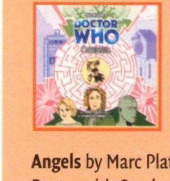
SUNDAY 7

TV Doctor Who: Time and the Rani by Pip & Jane Baker [Seventh Doctor and Mel] *UKTV Gold*

THURSDAY 11

DWM 350 on sale *Panini Comics* £3.40

ALSO THIS MONTH



Audio Drama Doctor Who: Caerdroia by Lloyd Rose [Eighth Doctor, Charley and C'rizz] *Big Finish*

Audio Drama Doctor Who Unbound: A Storm of Angels by Marc Platt [Geoffrey Bayldon as the Doctor with Carole Ann Ford as Susan] *Big Finish* £9.99

Script Book Doctor Who: The Audio Scripts – Volume 4 *Big Finish Books* £14.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

SCRIPT DOCTORS

DAVID DARLINGTON MEETS THE NEW SERIES WRITERS

ROBERT SHEARMAN

"I got into *Doctor Who* a bit late," admits **Rob Shearman**, "mainly through the *Five Faces* season of repeats. The first *Doctor Who* I watched properly was *Castrovalva*, and with the zeal of a convert, I became very committed to it – I was assistant editor on a fanzine called *Cloister Bell*. And I saw *Doctor Who* as terribly serious ..." Oh dear. I suppose we've all been a bit like that at some point. What we *haven't* all done is write acclaimed *Doctor Who* audio plays which have topped the **DWM** readers' survey on three separate occasions and graduated from that to writing for the TV series itself. Given what Rob is about to tell us, though, maybe there's hope for us all ...

Rob Shearman: I watched *The King's Demons* and wrote this awful review, which slammed it by quoting some terrible dialogue, which I'd misheard. When the Master says '... and you can't approve!' and the Doctor says 'You know I can't!', I believed he'd said '... and you can't have proof!', which was meaningless. Gary Russell was in charge of the **DWM** *Summer Special* that year, and in one article he pointed out how fanzines could sometimes miss the point and be pointlessly rude, and there was a good example in *Cloister Bell*, in a review of *The King's Demons* ... Years later, when I went to university, I was auditioning for director Nick Pegg's production of *Hamlet*. I'd never met Nick before, walked in, gave my name, and he just screamed *'Aaaaaah!! You can't have proof!!'* And all these years later that's my claim to fame – I was the git who misheard *The King's Demons*. I'm so proud that was my first taste of *Doctor Who* celebrity ...

What got me back into *Doctor Who* years later was buying a modem – I discovered online fandom, and realised it was still thriving. I'd kept in touch with Nick Pegg, and when I went to see one of his pantomimes at Harrogate, I asked him about these audio plays, and eventually I heard from Gary Russell. I wasn't really a fan at that point – I actually got back into *Doctor Who* by writing it, And by the time *The Holy Terror* came out, in November 2000, I was a bona fide part of fandom. It's odd, because *Doctor Who* is now such an enormous part of my life – every time I feel I should move on, I'll get offered something really nice like an online project or the new TV series.

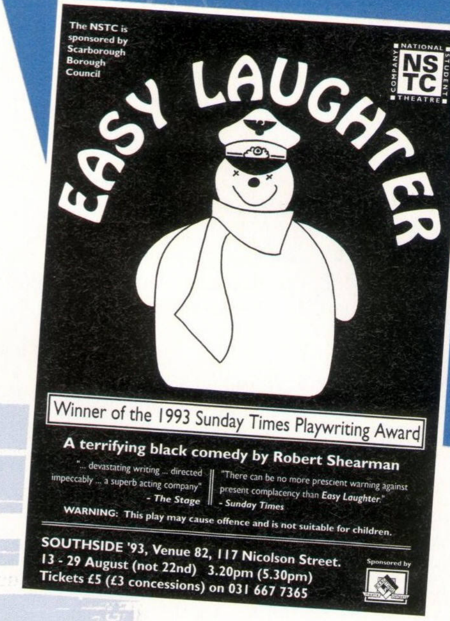
You had been a professional writer for over a decade before the *Holy Terror* commission – had writing replaced *Doctor Who* as your main passion?

In my teenage years I had a really bad stammer – I would dribble and spit, and nothing would come out! A way round that was to force myself to take parts in school plays. I discovered that while I would never be a very good actor, I enjoyed the theatrical side of things. When I left school I was already writing professionally, and by the time I got my degree I was Arts Council resident writer at the theatre in Exeter, and from that I moved on to working with Alan Ayckbourn.

But you weren't just 'doing it', you were doing it very successfully – you were winning awards ...
In 1993 I won a *Sunday Times* playwriting award for an angry play called *Easy Laughter*. And that was just one award of several – the awards were mainly for things which were critically well received without being all that popular with audiences, but I was getting a lot of press, because I was writing reasonably good plays and 'so young'! I was also directing at the time and my girlfriend pointed out that I might get taken more seriously as a director if I grew a beard and stopped looking quite so young. And as soon as I did that, the awards stopped – I got treated more seriously in meetings, but I got away from that 'terribly good for being so young' label. I was writing almost exclusively for Ayckbourn and that was great, but I was starting to getting a little too like Alan in my writing. Alan is a tremendous writer, but as a writer, you have to have the arrogance to want to be better – and if you're working with one of the giants of theatre, you're never really going to move out of that shadow. So I had to take stock a bit, and along came *Doctor Who*.

So taking *Doctor Who* was a pragmatic decision – to get yourself out of a rut?
I was aware that the plays I was producing weren't as good as the ones I had done previously, and began to wonder if I needed to rethink things. A different medium helped – when Big Finish asked me to do *Doctor Who* I was at a low ebb, I was having to do temping work for the first time. So I was delighted to do *The Holy Terror* – I was writing another play at that time for Ayckbourn, and also adapting *Pride and Prejudice* for Manchester. There's a very good reason why there's a lot of talk about failed marriages in *The Holy Terror* – it's because that's what the Austen's about!

But that's just one example of where *The Holy Terror* actually pushed the boundaries of what you could address in a *Doctor Who* story ...
I'd written plays before which had got me into trouble – *Breaking Bread Together* is about God coming to stay in an ordinary domestic house for a week. *The Holy Terror* was based in part upon the old mediaeval idea that you could find the language of God if you cut yourself away from all verbal language corruption. So if you took two babies at birth and cut them away from any other source of communication, the language they would develop would be pure. When I came to do a *Doctor Who* story, I thought 'Let's go with that language of God story.' I wrote up a page of ideas, and Gary got back to me and said 'Nice idea – how about you put the penguin in it and write it for Colin?'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NATIONAL STUDENT THEATRE COMPANY NSTC

EASY LAUGHTER

Winner of the 1993 Sunday Times Playwriting Award

A terrifying black comedy by Robert Shearman

"... devastating writing ... directed impeccably ... a superb acting company" - *The Stage*

"There can be no more prescient warning against present complacency than *Easy Laughter*." - *Sunday Times*

WARNING: This play may cause offence and is not suitable for children.

SOUTHSIDE '93, Venue 82, 117 Nicolson Street.
13 - 29 August (not 22nd) 3.20pm (5.30pm)
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> "My plays were loved by the critics, but weren't that popular with audiences!"

I don't think we need to go into too much detail about the penguin ...
God, no.

But once *The Holy Terror* was out there it went down really well ...
And I was shocked by that. The 13-year-old me who wrote that review of *The King's Demons* would have despised *The Holy Terror*, and I expected that sort of reaction. I'm proud of it, but I didn't think anyone else would like it. I still believe it's popular in part because of good timing. It came at a time when there were a lot of traditional stories out there, and people wanted something a bit different, and maybe they leapt upon it with too much enthusiasm. I'd just been asked to write a Paul McGann story, and I was so taken aback by the response that I almost got writer's block.

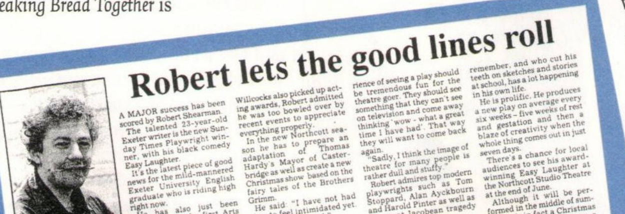
And that McGann story was *The Chimes of Midnight*, which has kind of become the Big Finish *Caves of Androzani* – no-one has a bad word to say about it ...
Sort of. I've heard a few! And I've got a few to say. It's quite a good script, but I hated writing it. I wrote it under pressure, very fast, and at the time I didn't feel I had done it justice. I sent it off thinking 'What will I do if they say they're not even going to pay me for this – how embarrassing will that be?' It had a good cast and Paul McGann enjoyed it, I think he liked the sense of black comedy, but I had no real expectations until the day it came out. I was at a convention in Barking signing copies and listened to it on the tube home, and thought 'This really works', and I was so proud of it suddenly.

It certainly cemented your reputation ...
I was lucky that my first two went down so well – it meant I could do anything afterwards, and it wouldn't matter so much!

And you've done four more subsequently – although each time you've said that you think it's your last ...
It isn't arrogance – it's that I don't want people to get bored of me. And there are writers out there who are better than I am at *Doctor Who*, and I don't want to take commissions away from them, or from any new writers coming along. If I'd stopped after *Chimes* I'd have a much better reputation. I'm glad I didn't, because I've liked my subsequent stories rather more, but if it had just been *Holy Terror* and *Chimes* it would have been rather nice – people like those ones ...

***The Maltese Penguin* was a bit of a strange one.**
It should have been funnier – more gags and fewer attempts at parody, perhaps. I wasn't at the recording, and if I had been I might have suggested that the actors not worry so much about the pastiche and just go for the characters. But I might have been wrong – you listen to Alistair Lock being Peter Lorre and it's very funny, and the characters were obviously written that way, so there was nowhere else to go with it. Colin might have been helped if he hadn't had to do the American accent – he does a great job, but I should have not encumbered the actors with that. It's not really *Doctor Who* at all, it's a character piece where the Doctor has a cameo.

***Jubilee* then had a gestation period even more tortuous than that of *Chimes* ...**
Jubilee was originally commissioned as an online story for the slot that *Death Comes to Time* eventually filled. Gary Russell, never one to waste an idea, said 'How about doing it as a regular story?' But it wasn't due out until 2003, and I got heavily involved in the TV show *Born and Bred*, and on a screenwriting course at Carlton, so for ten months I was doing solid television work. That was very labour-intensive, and I hadn't done television before, so I hadn't realised just how absorbing it is. When you're doing TV, you can't do anything else, because you're doing rewrites and going to meetings, so you haven't time to write a two-hour audio piece about Daleks. Will Shindler – the script editor on *Born and Bred*, and also a *Doctor Who* fan – told me to go away on holiday and write *Jubilee* then. So it was well over a year in gestation, and it got a bit too big in my head. It needs to be half


Robert lets the good lines roll

WINNER: Robert Shearman

A MAJOR success has been scored by Robert Shearman.
The talented 23-year-old Exeter writer is the new Sunday Times Playwright winner, with his black comedy Easy Laughter.
It's the latest piece of good news for the mild-mannered Exeter University English graduate who is riding high right now.
He has also just been appointed as the first Arts Council sponsored writer in residence at Exeter's Northcott Theatre.
Basking in the glow of the success at the Sunday Times National Student Drama Festival at Scarborough, where university actors Philip Wolff and Jessica Willcocks also picked up acting awards, Robert admitted he was too bowled over by recent events to appreciate everything properly.
In the new Northcott season he has to prepare an adaptation of Thomas Hardy's Mayor of Casterbridge as well as create a new Christmas show based on the fairy tales of the Brothers Grimm.
He said: "I have not had time to feel intimidated yet. I'm just very excited."
But the man who used to shock teachers at school by telling them he wanted to be a bookmaker (he meant writer, not turf accountant) has clear ambitions.
He said: "I think the experience of seeing a play should be tremendous fun for the theatre goer. They should see something that they can't see on television and come away thinking 'wow - what a great time I have had'. That way they will want to come back again.
"Sadly, I think the image of theatre for many people is rather dull and stuffy."
Robert admires top modern playwrights such as Tom Stoppard, Alan Ayckbourn and Harold Pinter as well as the great Jacobean tragedy writers.
He likes things where there's a lot happening on stage.
But the man who has been writing for as long as he can remember, and who cut his teeth on sketches and stories at school, has a lot happening in his own life.
He is prolific. He produces a new play on average every six weeks – five weeks of rest and gestation and then a blaze of creativity when the whole thing comes out in just seven days.
There's a chance for local audiences to see his award-winning Easy Laughter at the Northcott Studio Theatre at the end of June.
Although it will be performed in the middle of summer, it is in fact a Christmas story. He describes it as a black comedy that shows the dangers of too much family togetherness.

A beardless Shearman in 1997, with fellow writer Alan Ayckbourn, who directed his comic play **Fool to Yourself**.

fool to yourself

an hour shorter. A lot of my favourite bits got cut, because they weren't helpful to the story. I think there was probably a leaner, cleaner version trying to get out.

... if you'd only written it six months earlier?
Yes – Ayckbourn always told me that knowing when to start writing, which day you actually start putting the words down, is important, and the entire play can change if you don't get that right. I wrote *Jubilee* at just the wrong time – if I'd done it earlier, it might have been tighter.

Although it went down well – it has, after all, just won the DWM award for the Best Audio Play of 2003 – it wasn't quite so widely acclaimed as the others ...
It's an angrier piece, about how modern society cheapens what's important. In some ways *Jubilee* is like my stage plays, it's not far from *Easy Laughter*. If you take something powerful and important – like what the Daleks represented – and you cheapen and mass-commercialise it in the way we have with the Nazis in franchises like *Indiana Jones*, there is a danger that you start to believe that what it represents is something fun. When I was originally asked to do a Dalek story, I thought: what do Daleks mean now? And at the time there was a Kit-Kat ad with the Daleks in it. In 1963, only 18 years after the Second World War ended, these creatures represented Terry Nation's take on fascism – and 40 years later they had become jokes. And I wanted to look at the way in which we can so easily trivialise the past.

I also based it in part upon royal families of a hundred years ago, who were all inbred. There was a king of Prussia who used to collect giants. Other ruling houses of Europe would have press gangs roaming the streets for giants to send to him so that he could dress them up and parade them. I used that idea – only with dwarves, so that they could fit inside Daleks. An idea that was cut because it was getting too long was that only people who had originally fought alongside the Doctor a hundred years ago were part of a new elite, and actually Miriam and Nigel were brother and sister as well as man and wife, which is why there was such a polluted, mad streak in the family ... but I cut the incest stuff, perhaps wisely.

The thing about *Jubilee* which puzzled me that I didn't get attacked for, is that the treatment of women is disgusting. I was trying to say that since the Dalek thing is always based on subjugation of a weaker species, that if you follow those rules through then you pick upon minority groups, and upon the 'weaker' gender.

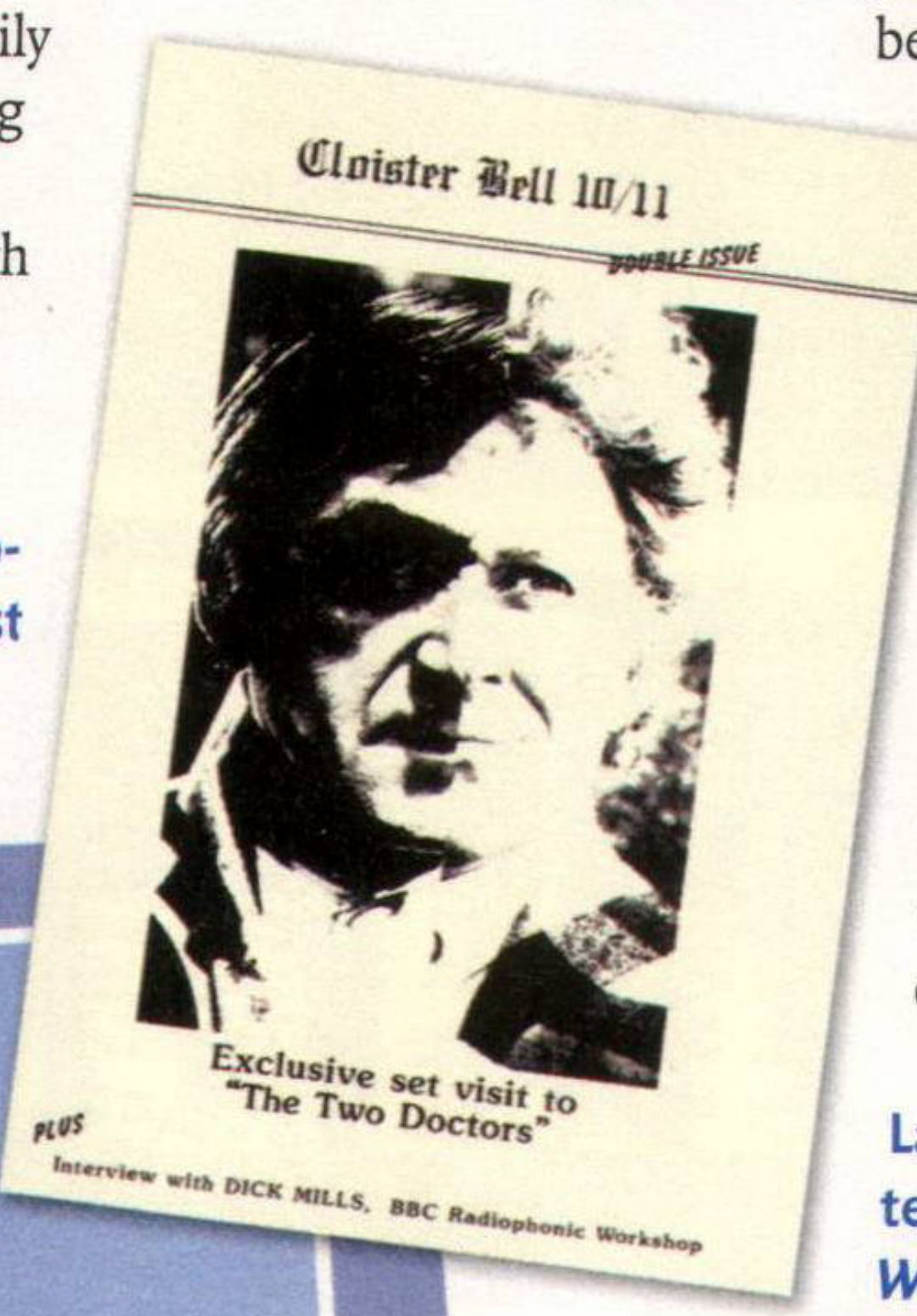
So the idea of a woman who wants to overthrow her husband *because he doesn't hit her quite hard enough* – I thought was a really sick idea. These pathetic humans were worse than the Daleks, because they'd built on this poisonous seed of Dalek philosophy.

DOCTOR WHO
THE CHIMES OF MIDNIGHT
UNBOUND
THE HOLY TERROR
SCHERZO
COLIN BAKER in DOCTOR WHO JUBILEE
A FULL-CAST AUDIO DRAMA ON A DOUBLE CD
WITH MARTIN JARVIS, ROSALIND AYRES AND MAGGIE STABLES AS EVELYN

Given that *Jubilee* is quite extreme, do you think you needed the momentum of having done two or three *Doctor Who* stories beforehand, in order to have the confidence to attack something like that within the medium of *Doctor Who*?
Yeah, probably. Although maybe if I'd written *Jubilee* as my first one, I wouldn't have tried to be quite so clever – it's trying to do so much that the impact is diluted. A lot of people really like *Jubilee* and I'm grateful they understood what I was trying to do, but also a lot of people hate it and don't understand it at all, and that's my fault. I was a bit too complacent.

> "I'm only on the show because of my Big Finish work, and I'm so grateful to them."

How do you think your 13-year-old fanboy self would have responded to *Jubilee*?
I think he'd have liked the Dalek! He'd have liked *Jubilee*, but wouldn't necessarily have understood why, and I think he'd have hated the singing Daleks and the ads, which were cut anyway. Even though I don't think it's necessarily very consistent, I'm grateful to Big Finish for allowing me to write *Jubilee*, and even to co-direct it with Nick Briggs.


Cloister Bell 10/11
DOUBLE ISSUE
Exclusive set visit to "The Two Doctors"
PLUS
Interview with DICK MILLS, BBC Radiophonic Workshop

Having directed in the theatre, how come you got involved in co-directing a Big Finish play almost by the back door?
I enjoy directing, but the joy of directing theatre is that you get a three-week rehearsal period. You can discover what a play is about through working in that way. What always alarmed me about radio, before even I was involved with Big Finish, is that it's done very, very fast. I have tremendous admiration for the directors at Big Finish – I always feared that if I tried to direct a *Doctor Who*, I would want to take a week on it, not two days, and I would ask the actors to find different ways around the lines – when, essentially, you have to just get on with it. I ended up doing *Jubilee* because Nick Briggs was having to play more than the average Dalek part, and he correctly decided that he couldn't do it in post-production, he had to act alongside Maggie Stables and Martin Jarvis. So he said to me 'I'm going to have to be acting a lot, could you direct me in those bits, and also be with me for the other scenes, and we can direct the action together?' So Nick directed it – you can really only have one chief, and that was Nick – while I was able to give him active ongoing notes.

Last year, for all you say you had been tempted not to write any more *Doctor Who*, you ended up doing three ...
It was sort of two-and-a-half – I don't think *Deadline* is actually a *Doctor Who* story. The idea of the *Unbound* series was to find different ways of telling stories, and I thought telling a story *about Doctor Who* might be fun. It's 'What if ... the show was dead ...' – and at the time it *was* – '... but it's so powerful an idea that it fought its way back into the imagination?'. Having now worked in TV for a few years, I've seen how easily things can just fall apart, and how easy it would have been for *Doctor Who* not to be commissioned. And writing about a writer whose cornerstone was doing that, but he never got to do it, was actually very therapeutic ...

There is an element of autobiography in it, what with the names of your own plays ...
I'm not remotely Martin Bannister, but I could have been. In my twenties I was feted as the new Joe Orton and the new Alan Ayckbourn, but that never lasts, and you get concerned that maybe your career took the wrong turning somewhere. And after a lot of instant acclaim, it's very easy to get bitter. A few years ago I could have seen myself giving up writing, and looked back on it as an old man, annoyed that I hadn't lived up to my potential. Martin Bannister was based in part on one of my heroes, Robert Holmes – about how, when he was asked to write a *Play For Today*, he backed away, because he didn't feel comfortable doing something quite so renowned when he could hide behind *Doctor Who*. And the shock of turning on *Juliet Bravo* – this is why I reference *Juliet Bravo* in the script so much – when I was about 13, seeing that it was by Robert Holmes, and being flabbergasted that the writer heroes I had from *Doctor Who* actually wrote other things as well.

DOCTOR WHO
MALTESE PENGUIN

Deadline is in some ways inspired by the idea that he gets tracked down by, essentially, [DWM interviewer] Ben Cook. Not called Ben Cook in the play, of course – but it was actually based on DWM's Christopher Bailey interview. Here was a writer who hadn't been interviewed for many years, and who had his own perspective of his work, and anyway, it was only *Doctor Who*, and it was 20 years ago. I liked the idea of him having written 14 stories, all of which are really hated ... Think of Peter R Newman – he wrote *The Sensorites* 40 years ago, and we know nothing about him at all. We don't know where he went after *Doctor Who*, and yet he will be mentioned in every single guide to the series. We don't know what he stands for, but he has that connection to the programme and we could never let him forget it, even though none of us actually like *The Sensorites* anyway.

Nick Briggs and Shearman co-directed **Jubilee**, while Briggs also took on Dalek voice duties.

With *Jubilee* and particularly *Deadline* you were presenting much more 'difficult' work – no longer was it just 'a bit spooky and a bit like *Sapphire and Steel*', there were much more layers to it.
Deadline got the most negative reaction, but is the one I'm proudest of. The cast get it right on the nose, and I think that the writing works and I know what I'm doing scene by scene – all the scenes become part of the puzzle of what's real and what isn't. Of all the Big Finish stories I've done, *Deadline* is most similar to my writing outside the series. It's a rather sad comedy about mediocrity and failure, and I think it's very good. It was my attempt to do a Radio 4 play for Big Finish, which no-one had really done.

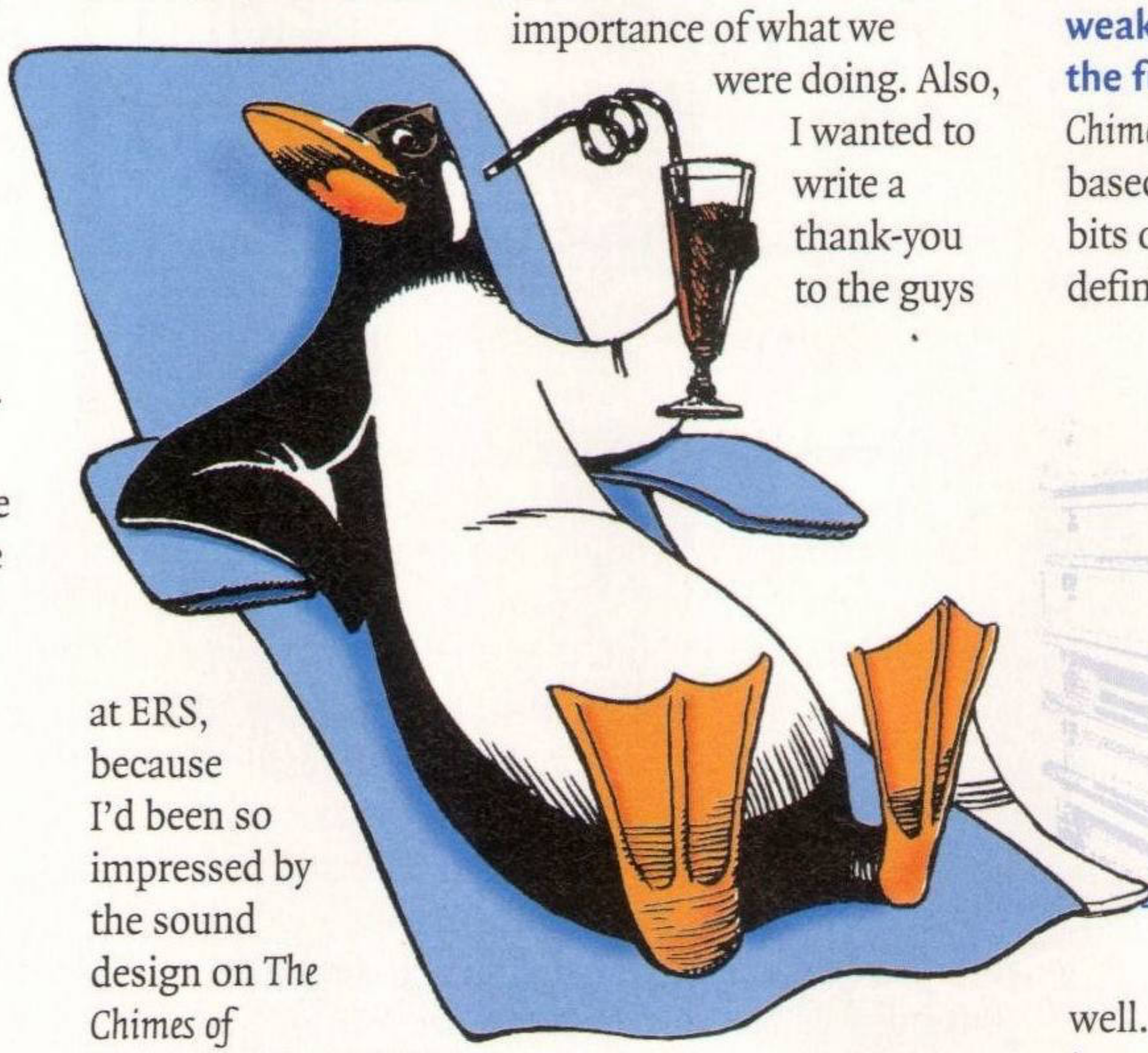
How would you define that type of play?
A Radio 4 play is more character-driven, more theme-heavy, and really about people discussing ideas. *Deadline* is an ideas play, it's about asking the audience questions. I believe it only has one real scene in it, the second scene, where Martin is visited by his son and told that his wife is dead and they had the funeral without him. After that, everything is fantasy. I find incredibly unlikely the scene where the son comes back and wants reconciliation and the wife wasn't dead at all and the ashes were this guinea pig. There are little clues about that, like when Martin asks how he got enough to heat the burn the corpse. I was having fun with the ideas and playing fast and loose with what was real and what wasn't.

Isn't there a risk, though, that if things aren't 'real' you're reducing the impact and intensity? Particularly the reconciliation ...
No, I disagree, because what's moving is that he wants the reconciliation so badly that he might even be inventing it. Even though he's a bitter, angry, fairly unpleasant man, he desperately wants to have that purity of relationship with his grandson. Martin Bannister is not a good person, but he'd like to be, and he wants it so much that he'll invent it. I find that quite sad and moving, and I think Derek Jacobi captured it wonderfully.

And the most recent of your Big Finishes, the last of your three of 2003, is *Scherzo*.
Ah yes, *Scherzo*. Er ...

You're not happy with it?
I'm not *unhappy* with it. It's a lovely production, but it's the least 'me' of all my Big Finish scripts. *Deadline* was written afterwards, and in some ways as a response to it. Gary Russell wanted a two-hander, originally as two episodes rather than four, in a season book-ended by two two-part stories. It then seemed easier to do the season as four-parters, rather than a big 12-parter written by different writers. When Gary told me that, he said 'If you want to lose the two-hander idea, do so', but the two-hander aspect was what I liked about it.

Scherzo was my wanting to underline that this new universe was extremely alien, and unsettling. And just before it came out, we found out that the TV series was coming back – so all those lines to the effect that 'We will die in this universe, we will not escape' – were compromised. Because they will escape! Because there's a new Doctor coming along! And that's a shame, that we couldn't foresee that just as we were about to do this, this announcement would change the importance of what we were doing. Also, I wanted to write a thank-you to the guys at ERS, because I'd been so impressed by the sound design on *The Chimes of Midnight*, which did a tremendous amount to make that story scary. So I thought I'd write a story for Andy Hardwick and Russell Stone to have fun with, almost like an ambient music album where there are words, but it's more about the soundscape that the words create, and they did a fantastic job rising to that. I feel least involved in *Scherzo* of all the *Doctor Whos* I've done, it's more of a concept album. I love it for that, but it's not necessarily very 'me'.



Of all your stuff, it's the one I find most difficult to get 'inside' – I always feel I'm missing something ...
You're probably not. *Jubilee* had been conceptually too 'big', and I wanted to write a minimalist story, where we had one scene of 20 minutes making up each episode. I wanted to see if I could do it, and I'm not sure I did it very well. The wrong turning was that *Doctor Who* is about adventure and storytelling, and *Scherzo* is so adamantly *not* about that. Other writers might have done a better job than I did. I'm actually quite a traditionalist *Doctor Who* writer, and the 13-year-old me who would have not liked *The Holy Terror* would have hated *Scherzo*, perhaps with good reason. I'm glad it exists, I'm not remotely ashamed of it, and if you're going to produce so many audios a year, if you haven't got the room for something like *Scherzo*, then something is wrong. And *Scherzo* is the best stab I personally could have made at it. The sound design is gorgeous and India Fisher in particular worked her socks off, but nevertheless it isn't *Doctor Who* I would particularly turn to. If someone forced me to choose between *Scherzo* or *Chimes*, I'd pick *Chimes*, because it's entertaining. *Doctor Who* has to be entertaining, and *Scherzo* isn't. I think I failed in that.

I'm surprised because I think *Chimes* is your weakest – it's very good, but I don't quite see what the fuss is.
Chimes is the most shallow, it's about the least. It's based purely upon shock moments, and upon comical bits of spookiness. It's not a bad script, but it's definitely saved by the production. *Holy Terror* is as well. *Jubilee* and *Deadline* would have maintained their integrity whoever made them, where *The Holy Terror* would have been awful if it hadn't been done well. If someone other than Sam Kelly had played that part ...

> "The 13-year-old me would have hated The Holy Terror – and that penguin!"

You've been pretty well served for actors, really ...
Yes, I've never had a genuinely bad performance scuppering stuff, which can happen from time to time. Sometimes I don't like the performance, but that's not at all the same thing ...

We were talking about the new series to some extent scuppering *Scherzo* – you can't have been too upset, since you've ended up getting a job on it!
It's interesting seeing how people responded to the announcement of the writers. I was surprised – when the new series was announced back in September last year, a lot of people asked me 'Are you going to be working on it?', and I said 'There's not a chance in hell

– they'll get people who aren't remotely connected with it, who aren't fans'.

Famous last words? All of the writers are *Doctor Who* fans ...

Yeah, but it's typical of that fan discomfort with being a fan – the old Groucho Marx joke that you wouldn't want to belong to a club that would have you as a member. Looking back to things like the *New Adventures*, it would seem to me that within fandom there's more respect for hack writers who did any TV they could get their hands on in the 1970s – just because they *weren't* fans – than for the likes of Gareth Roberts, Kate Orman and Paul Cornell who were writing some fantastic work, but happened to be *Doctor Who* fans too. As if that made them lesser writers!

Isn't there, though, the possibility of a danger that fan writers would bring too much 'baggage' to be able to contribute to a complete reinvention?

Absolutely – that was my worry, actually. What you want is to go into every meeting, and for people to ask you questions which are justified dramatically, and not to be replying 'That doesn't fit my vision of the show.' I think the writers have all been wary of that. We're all happy to be on the show, we don't want to start making a fuss about things which are irrelevant, we want to demonstrate professional distance from the show as well as a love for it. In fact, amongst all of us, Russell is the one who keeps saying 'Hang on – wouldn't it be fun if we used this element from the TV series?'. I always imagined that if the BBC brought back *Doctor Who* they would have had a complete slate-cleaning, and would say 'Does he have to be an alien? Does he have to travel in time and space?' – they're so prone to reinvent. But Russell adores *Doctor Who*, and doesn't see the point in bringing it back if it isn't *Doctor Who*, and he's quite right. We have to have the courage of our convictions on that.

DOCTOR WHO THE HOLY TERROR
DOCTOR WHO THE CHIMES OF MIDNIGHT
DOCTOR WHO THE MALTESE PENGUIN
DOCTOR WHO JUBILEE
DOCTOR WHO SCHERZO
14
29
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52
BIG

To what extent do you think the reaction to it coming back might have been coloured by other 'golden age of TV' shows which have come back to television over the last decade or so – *Randall and Hopkirk, The Liver Birds, The Generation Game ...?*

If I weren't on the show I'd be heartily suspicious of a revival, because I distrust the idea of retro-worship. But that's simply not what we're doing here – the *Doctor Who* that we're bringing back is exciting and for the first time, possibly, a show that the BBC won't feel remotely ashamed of. Before, even when it was doing really well, there was a sense that the BBC was embarrassed by it. With this, though, the BBC is excited by Russell's ideas and the obvious enthusiasm of the production team, and they're genuinely proud of it. While *The Two Ronnies* – who are also coming back! – might now look a bit like two fondly-remembered comedians somewhat past their best, *Doctor Who* will look fresh and relevant.

The idea of BBC embarrassment is oddly convincing – it's bizarre that the whole Tom Baker era didn't get a single *Radio Times* cover ...

Yes – you'll hear stories now, mainly in **DWM** interviews, and be appalled by the way all these people who worked on *Doctor Who* – who went on to win Oscars for designing or directing – were made to feel that it was a poisoned chalice. But this time round it will get its *Radio Times* covers. It's so good *Doctor Who* is coming back, but I don't think there was anything inevitable about it – if you'd told me a year ago *Doctor Who* was getting a revival of any sort, even a webcast animation, I'd have found it very unlikely. I think it's incredible that we are sitting here talking about *Doctor Who* as a major BBC One programme, prime time. It's wonderful, and astonishing.

So how did you, personally, progress get from stage, radio and the odd Big Finish *Doctor Who* play to actually working on the new TV show?

I'd recently had a meeting with my agent, and I'd said that regarding TV I would now only do my own series – which I'm working on now for the BBC – and I didn't want offers from things like *The Bill* or *Born and Bred*. My agent agreed, and then I got a phone call from her saying 'Please don't say no automatically, because this is a good job – they want you on the new *Doctor Who*' ... I casually said 'Yeah, alright'. I was on a bus so I couldn't scream out loud or jump up and down. I'd assumed I wouldn't have a chance because I'm still a TV baby, really. I'd written one hour of broadcast television, and it was ridiculous to think I'd get on the new series – maybe if I was lucky, because I was writing my own series, I might be in a position to do one a few years down the road, but not in the first year! So I asked my agent if they just wanted a meeting, and she said 'No, no, you're on board! You're doing Episode 6!'

> "If I thought what a huge responsibility this series is, I'd never pick up my pen ..."

So I spent a few months knowing I was doing this series – while being too busy to actually join it yet, because I was still doing my own pilot at that point, and I couldn't join the series officially until February. By that point I'd received the series bible and the pilot script, which was *superb*. By the time of my first meeting I didn't know much beyond that. The rough shape of the season had been outlined, and with Episode 6 they'd given me maybe a paragraph about what they wanted. It was clearly the right episode for me to do. I was slightly envious of Episode 8, which is Paul Cornell's one, but Paul will do that better than I could. And my first meeting was fantastic – they all sat around telling me how much they liked my Big Finish work, they were quoting bits of *Deadline* and *The Chimes of Midnight* at me.

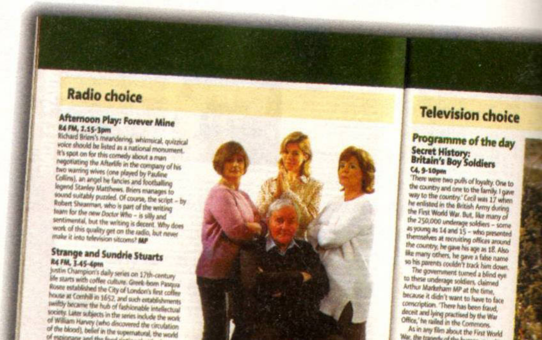
So it was actually the Big Finish work that got you the job?

Yes, and that's one of the things I'm proud of. I'm only there because of Big Finish, and I'm so grateful to Big Finish for having put me in a position where I'd effectively had six auditions for the new series. No-one else on the series is in that position. Mark Gatiss is not there because he wrote *Nightshade*, Steven Moffat is not there because he wrote *The Curse of Fatal Death*, Paul Cornell is not there because of his *New Adventures*. But I'm only there because they liked *The Holy Terror* and the others. And it's wonderful that they showed such faith in getting me involved on the strength of that.

Are you still excited about being on *Doctor Who*, or has it turned into 'just a job' yet?

I try not to think of it as *Doctor Who* at all. You need to divorce yourself from the expectations that you would have as a fan, because if you have a scene which you think is the best *Doctor Who* scene ever, but it's not what the producers want you to do, then you could get resentful for the wrong reasons. If you want to defend something they don't like, it has to be because you're arguing about its dramatic worth. I try not to see the new series as being the old series – even though it is! There's nothing which is in any way contradictory of the old series either in tone or in fact. I am working on a BBC One flagship programme, with Christopher Eccleston as the star and Russell T Davies writing most of it – it's a huge gig. If I thought about it being *Doctor Who* as well, I'd never pick up my pen!

I try to look at it as a learning experience – I'm working with some amazing people. Every single one of the production team is inspiring. I enjoy meetings – although they're hard, and you're asked to make big leaps, it's because they want this to be the best thing ever, so they're not going to be easy on you. If Russell – the guy who wrote *The Second Coming* and *Queer As Folk* – says to me 'It will be better dramatically if we do *this*', I'll react the same way I did ten years ago when Alan Ayckbourn said it to me about theatre – because the guy knows what he's talking about. When Russell first wrote to me, he sent me a lovely e-mail – I still hadn't met him at this point – he said 'We'll have a great time! We'll really enjoy ourselves! And I ask you to remind me of this when we're standing in some field in Cardiff at 4am trying to film the Taran wood beast ...' In television, it's very easy to forget that it's meant to be fun – and I'm having a ball. It's not easy, it can be frustrating – but because the BBC is now taking *Doctor Who* seriously, nothing will get through without it being argued and discussed to death. Which means everything is a slow process, but it's an enjoyable process. And I'm genuinely thrilled that historically, I'll be able to look back one day and say 'When they revived *Doctor Who*, I was one of the writers on that first series'. That's a great place to be ... **DWM**



Radio choice

Afternoon Play: Forever Mine
R4 FM, 2.15-3pm
Richard Briers's meandering, whimsical, quizzical voice should be listed as a national monument. It's spot on for this comedy about a man negotiating the Afterlife in the company of his two warring wives (one played by Pauline Collins), an angel he fancies and footballing legend Stanley Matthews. Briers manages to sound suitably puzzled. Of course, the script – by Robert Shearman, who is part of the writing team for the new *Doctor Who* – is silly and sentimental, but the writing is decent. Why does work of this quality get on the radio, but never make it into television sitcoms? **MP**

Strange and Sundrie Stuarts
R4 FM, 3.45-4pm
Justin Champion's daily series on 17th-century life starts with coffee culture. Greek-born Pasqua Rosee established the City of London's first coffee house at Cornhill in 1652, and such establishments swiftly became the hub of fashionable intellectual society. Later subjects in the series include the work of William Harvey (who discovered the circulation of the blood), belief in the supernatural, the world

Television choice

Programme of the day
Secret History: Britain's Boy Soldiers
C4, 9-10pm
'There were two pulls of loyalty. One to the country and one to the family. I gave way to the country.' Cecil was 17 when he enlisted in the British Army during the First World War. But, like many of the 250,000 underage soldiers – some as young as 14 and 15 – who presented themselves at recruiting offices around the country, he gave his age as 18. Also like many others, he gave a false name so his parents couldn't track him down.

The government turned a blind eye to these underage soldiers, claimed Arthur Markham MP at the time, because it didn't want to have to face conscription. 'There has been fraud, deceit and lying practised by the War Office,' he railed in the Commons.

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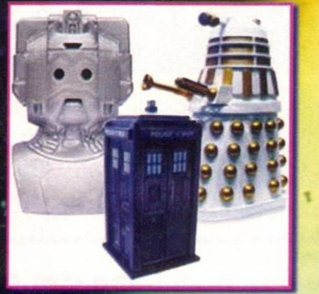

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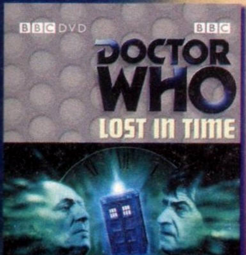

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DWM AWARDS 2003

It might seem like ages ago now, (well it was, actually), but **Doctor Who**'s 40th anniversary year got more of you sending us your opinions on the latest output from BBC Books, Big Finish, Telos Publishing, BBC Worldwide and, of course, **DWM**, than ever before. So to find out what were the hits and what were the misses from 2003 read on ...

Results and commentary by Tom Spilsbury

EIGHTH DOCTOR NOVELS

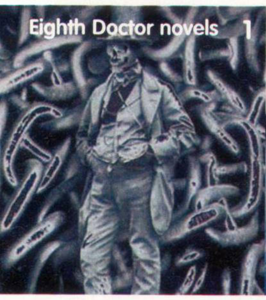
BEST EIGHTH DOCTOR ADVENTURE

Rank	Title	Average/10
1	**Reckless Engineering** *by Nick Walters*	7.00
2	**Timeless** *by Stephen Cole*	6.80
3	**Rip Tide** *by Louise Cooper [Telos Novella]*	6.77
4	**Fallen Gods** *by Jonathan Blum and Kate Orman [Telos Novella]*	5.97
5	**The Domino Effect** *by David Bishop*	5.93
6	**Emotional Chemistry** *by Simon A Forward*	5.92
7	**The Last Resort** *by Paul Leonard*	5.09

"When I heard that Reckless Engineering had won, I had to pick myself up from the floor – I really wasn't expecting it. It means a lot to me because I worked long – over two years! – and hard on that book. It was all worth it – thanks to everyone who voted!"

Reckless Engineering author **NICK WALTERS**

With BBC Books' Eighth Doctor novels now only being published every other month, there was less choice in this category than in previous years, although a couple of Telos novellas helped to make up the numbers. Sadly, the reception to most of the books wasn't overly positive, with only Nick Walters' *Reckless Engineering* scoring particularly highly. "The violence was shocking and the ending unguessable. The best book in a while." praised **Stephen Martin** of Hinckley. **Garry Jones** from Port Talbot summed up the general reaction to the year's output: "I felt it was a rather poor year for the Eighth Doctor novels this year, with only *Reckless Engineering* keeping me interested until the final page. Let's hope for better in 2004 ..." **Lawrence Conquest** of Bristol was also scathing: "Who really cares who lives or dies in some alternative universe that's going to get wiped out anyway? 2003 was the year the increasingly meandering Eighth Doctor adventures finally disappeared up their own backsides." Those still sticking with the range did at least find some nice things to say about Stephen Cole's *Timeless*, but the rest of the EDAs lagged some way behind ...



BEST SUPPORTING CHARACTER

Rank	Character (novel)	% vote
1	**Sabbath**	23.64
2	**Fitz**	21.81
3	**Nina Kellow (*Rip Tide*)**	9.09
4	**Brunel (*Reckless Engineering*)**	8.92
5	**Chloe (*Timeless*)**	7.27
=	**Anji**	7.27

For the second year running, recurring baddie Sabbath topped this list, although only just coming out in front of companion Fitz. "Sabbath works so well because he is not a typical villain *per se*, but merely someone with a different agenda to the Doctor," commented **Jeff Belfield** of Canterbury.

PAST DOCTOR NOVELS

BEST PAST DOCTOR ADVENTURE

Rank	Title	Average/10
1	**Wolfsbane** *by Jacqueline Rayner*	7.84
2	**Short Trips: The Muses** *edited by Jacqueline Rayner*	7.64
3	**Short Trips: Companions** *edited by Jacqueline Rayner*	7.60
4	**Deadly Reunion** *by Terrance Dicks and Barry Letts*	7.10
5	**The Cabinet of Light** *by Daniel O'Mahony [Novella]*	7.00
6	**Frayed** *by Tara Samms [Novella]*	6.52
7	**Fear of the Dark** *by Trevor Baxendale*	6.27
8	**Loving the Alien** *by Mike Tucker and Robert Perry*	6.17
9	**Short Trips: A Universe of Terrors** *edited by John Binns*	6.16
10	**Wonderland** *by Mark Chadbourn [Telos Novella]*	5.97
11	**Blue Box** *by Kate Orman*	5.84
12	**The Colony of Lies** *by Colin Brake*	5.73
13	**Shell Shock** *by Simon A Forward [Telos Novella]*	5.09

"I'm absolutely over the moon – rather than howling at the moon, like poor old ... well, I won't spoil the book, just in case. It was a pleasure to write for two great Doctors and two great companions, and knowing readers enjoyed the book really means a lot to me."

Wolfsbane author **JACQUELINE RAYNER**

Past Doctor novels
1

Jacqueline Rayner swept the board here, with the two *Short Trips* anthologies she edited for Big Finish finishing in second and third places, while her own *Wolfsbane* for BBC Books topped the list. **James Barnard** of Hatfield is definitely a fan: "One of the absolute stand-out stories in the entire franchise. I cannot begin to list its many qualities, so I'll just mention the scene with the Eighth Doctor trying to touch the Grail, and leave it there ..." **Mike Lord** of Wantage was equally impressed: "The surprise tie-in with the end of *Timeless* suddenly makes everything that has been happening in the PDAs these past few months a lot clearer ..."

BEST SUPPORTING CHARACTER

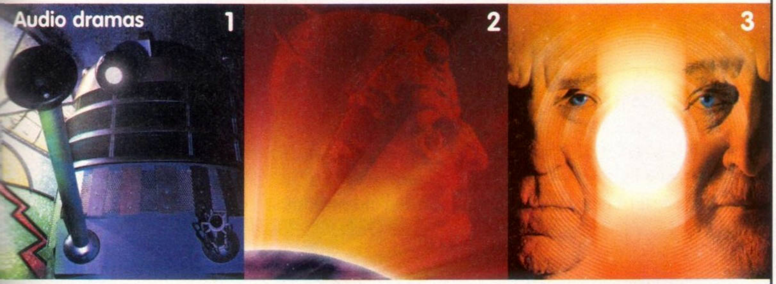
Rank	Character (novel)	% vote
1	**Harry Sullivan (*Wolfsbane*)**	19.61
2	**Honoré Lechasseur (*The Cabinet of Light*)**	15.69
3	**The Eighth Doctor (*Wolfsbane*)**	9.80
4	**The Brigadier**	9.71
5	**Ace (*Loving the Alien*)**	5.88
=	**Emmeline Neuberger (*Wolfsbane*)**	5.88
=	**Sarah Jane Smith (*Wolfsbane*)**	5.88

More success for *Wolfsbane* here, with no less than four different characters from the novel scoring well (including, somewhat perversely, the Eighth Doctor). It was Harry Sullivan that came out on top, though, with **Sean Alexander** of Holyhead praising Rayner's interpretation of Harry Sullivan as "a fitting tribute to Ian Marter's memory."

AUDIO DRAMAS

BEST AUDIO DRAMA OR WEBCAST

Rank	Title	Average/10
1	**Jubilee** by Robert Shearman	8.21
2	**Davros** by Lance Parkin	8.14
3	**Unbound: Sympathy for the Devil** by Jonathan Clements	8.06
4	**Unbound: Deadline** by Robert Shearman	7.89
5	**Doctor Who and the Pirates** by Jacqueline Rayner	7.62
6	**Unbound: Full Fathom Five** by David Bishop	7.60
7	**Master** by Joseph Lidster	7.56
8	**Shada** by Douglas Adams [BBCi/Big Finish webcast]	7.38
9	**Unbound: Auld Mortality** by Marc Platt	7.35
10	**Creatures of Beauty** by Nicholas Briggs	7.19
11	**Flip-Flop** by Jonathan Morris	7.08
12	**Scherzo** by Robert Shearman	7.02
13	**Project: Lazarus** by Cavan Scott and Mark Wright	7.01
14	**Zagreus** by Gary Russell and Alan Barnes	7.00
15	**Scream of the Shalka** by Paul Cornell [BBCi webcast]	6.94
16	**The Wormery** by Stephen Cole and Paul Magrs	6.80
17	**Omega** by Nev Fountain	6.79
18	**Living Legend** by Scott Gray [DWM give-away]	6.20
19	**No Place Like Home** by Ian McLaughlin [DWM give-away]	5.83
20	**Unbound: He Jests at Scars** by Gary Russell	5.72
21	**Nekromanteia** by Austen Atkinson	5.18
22	**Unbound: Exile** by Nicholas Briggs	5.15
23	**The Dark Flame** by Trevor Baxendale	4.55



"It was fantastic to write for Skaro's finest – a boyhood dream! If Jubilee works, it's down to Nick Briggs, who moved from passionate Dalek to passionate director in a split second – often without turning the ring modulator off!"

Jubilee author **ROBERT SHEARMAN**

It was a tough battle, but the Daleks finally saw off their creator, as *Jubilee* pipped *Davros* to the title of best audio adventure of 2003. It made it a hat-trick for writer Rob Shearman, who had previously triumphed with *The Holy Terror* (2000) and *The Chimes of Midnight* (2002). "Superb script and characterisation – *Jubilee* turned on its head everything we have felt about the Daleks, turning them into the victims of the piece," enthused Birmingham's **Christopher Loftus**. *Davros* had its fans too, though, with **Andrew Garrett** of London calling it "a triumph. Baker and Molloy hit top form – one of the best audios in the whole range."

Besides the standard *Doctor Who* releases, Big Finish's experimental *Doctor Who Unbound* range went down very well indeed ... well, mostly. *He Jests at Scars* and *Exile* might be best forgotten, but three of the other releases stormed into the Top 6. Some of the year's 'bigger' productions were met with a cooler reaction, however. The triple-CD multi-Doctor *Zagreus* left some listeners feeling non-plussed, **Andrew Garrett** for one: "Big Finish should be commended for attempting a different type of anniversary story, but it's just too confusing!" **Ben Morris** of Edinburgh was more cutting: "*Zagreus* was hour upon hour of tedious, unintelligable waffle." Rating one place lower was BBCi's 'fully animated' webcast adventure *Scream of the Shalka* starring Richard E Grant. "For what it was, *Scream of the Shalka* was an enjoyable 'back to basics' story," commented **Sean Alexander**. But that was about as positive as anyone got, with **James Gray**'s remark that "it was a bit rubbish," being a more typical comment.

BEST INDIVIDUAL EPISODE

Rank	Story	Episode	% vote
1	Doctor Who and the Pirates	Part Three	20.00
2	Davros	Part One	8.18
3	Creatures of Beauty	Part Four	4.55
4	Master	Part Four	4.31
5	Zagreus	Part One	4.24

The all-singing, all-dancing (well, maybe) third part of *Doctor Who and the Pirates* won the award for best individual episode. "After *Buffy*, *Xena*, *LEXX* and *Deep Space Nine*, I guess it was inevitable we got a *Doctor Who* musical," said **Elaine Malone** in Cirencester, "... thank goodness it was such a good one!"

BEST CLIFFHANGER

Rank	Story	Episode	% vote
1	Omega	Part Three	22.64
2	Jubilee	Part Two	10.38
3	Doctor Who and the Pirates	Part Two	10.02
4	Jubilee	Part One	6.60
5	Master	Part Three	4.72

The jaw-dropping twist at the end of *Omega*'s third quarter gave Nev Fountain's tale a well-deserved victory. Once **Mike Lord** had picked himself off the floor, he told us, "This was the first time a cliffhanger has prompted me to go right back to the beginning of the story and listen again with fresh ears. I cannot believe I missed so many clues to ... *[censored by* **DWM** *for anyone who hasn't yet heard it]*."

BEST MUSIC

Rank	Story	% vote
1	**Doctor Who and the Pirates** music by Timothy Sutton	29.29
2	**Zagreus** music by Andy Hardwick	19.19
3	**Master** music by David Darlington	9.09
4	**Davros** music by Jim Mortimore	6.06
5	**The Wormery** music by Jason Loborik	5.05
=	**Shada** music by Russell Stone	5.05

Perhaps unsurprisingly, Timothy Sutton's score for *Doctor Who and the Pirates (Or the Lass That Lost a Sailor)* won by a fair majority, although we're sure he won't mind sharing the honour with Sir Arthur Sullivan. "*Doctor Who and the Pirates* was music to my ears!" said **Sophie Land** of Manchester. "Being able to successfully write and pull off a musical is no easy feat, so well done to all concerned."

BEST ACTOR

Rank (2002)	Actor (Character)	% vote
1 (1)	Paul McGann (the Eighth Doctor)	28.81
2 (2)	Colin Baker (the Sixth Doctor)	19.49
3 (3)	Peter Davison (the Fifth Doctor)	10.17
4 (-)	Derek Jacobi (Martin Bannister/Doctor Who – *Deadline*)	9.32
5 (-)	Terry Molloy (Davros – *Davros*)	5.93
6 (-)	Geoffrey Beevers (the Master – *Master*)	5.69
7 (8)	Sylvester McCoy (the Seventh Doctor)	5.08
8 (-)	David Warner (the Doctor – *Sympathy for the Devil*)	4.23
9 (-)	Geoffrey Bayldon (the Doctor – *Auld Mortality*)	2.54
10 (-)	Ian Collier (Omega – *Omega*)	1.69
= (-)	Richard E Grant (the Doctor – *Scream of the Shalka*)	1.69

"I now realise that the part of Doctor Who is a job for life, so I'm honoured that the fans are still enjoying my stuff."

PAUL McGANN

Various Doctors cluttered up the Top 10, but despite his smaller presence in 2003, Paul McGann managed to win the category for the second year on the trot. "I could have picked any from the hundreds of fantastic actors this year, but I chose Paul McGann for his obvious love of the role in *Shada*, *Zagreus*, *Living Legend* and *Scherzo*," said **Christopher Loftus**. Beyond the inevitable presence of the 'regular' Doctors, Derek Jacobi scored highly for his dual role in *Deadline*. "Jacobi embraced both his roles with a passion!" said **Mike Lord**.

BEST ACTRESS

Rank (2002)	Actress (Character)	% vote
1 (1)	India Fisher (Charley Pollard)	31.03
2 (2)	Maggie Stables (Evelyn Smythe)	22.41
3 (4)	Lalla Ward (Romana)	12.93
4 (5)	Bonnie Langford (Melanie Bush)	6.03
5 (6)	Nicola Bryant (Peri Brown)	5.17
6 (3)	Katy Manning (Iris Wildthyme)	3.45
7 (-)	Siri O'Neal (Ruth – *Full Fathom Five*)	3.24
8 (-)	Sophie Okonedo (Alison Cheney – *Scream of the Shalka*)	3.02
9 (-)	Arabella Weir (the Doctor – *Exile*)	2.59
10 (9)	Sarah Sutton (Nyssa)	1.72

"Thanks so much, this means the world to me. Thanks also to Gary and Jason, not least for affording me gainful employment, but for giving me the opportunity to work with so many amazing actors, writers and directors. I love every minute of it. Long may it continue (hint hint!)"

INDIA FISHER

India Fisher won the Best Actress award for the third year in a row, for her role as the Eighth Doctor's companion Charley Pollard. "How could the Best Actor awards not go to Paul McGann and India Fisher again? The development of their characters has been flawless," said **Stephen Martin**. In second place, again, was Maggie Stables' Dr Evelyn Smythe. "It's a shame that Maggie will probably once again lose out to India Fisher," said David Feltham of Bromley, "as her work this year with Colin Baker in *Project: Lazarus* and *Doctor Who and the Pirates* was nothing short of outstanding."

BEST SUPPORTING CHARACTER

Rank (2002)	Character (actor – audio)	% vote
1 (-)	Davros (Terry Molloy – *Davros*)	18.18
2 (4)	Romana (Lalla Ward – *Zagreus*)	6.36
3 (-)	The Brigadier-TARDIS (Nicholas Courtney – *Zagreus*)	5.45
4 (-)	Nimrod (Stephen Chance – *Project: Lazarus*)	5.36
5 (1)	Iris Wildthyme (Katy Manning – *The Wormery*)	4.55
= (-)	Red Jasper (Bill Oddie – *Doctor Who and the Pirates*)	4.55
= (-)	Leela (Louise Jameson – *Zagreus*)	4.55
= (-)	The Master (Geoffrey Beevers – *Master*)	4.55

Lance Parkin's *Davros* finally picked up a well-deserved award in the shape of the Best Supporting Character category. Terry Molloy's interpretation of the Kaled scientist won with three times as many votes as his nearest challenger. "Terry Molloy proved that there is far more to his Davros than the ranting lunatic so often seen on television," praised **Philip Stephenson** in Kent. "Terry Molloy's portrayal of Davros was breathtaking!" agreed **David Stevens** of Hertfordshire.

COMIC STRIPS

BEST DWM STRIP

Rank	Title	Average/10
1	The Land of Happy Endings	7.48
2	Oblivion	7.39
3	The Curious Tale of Spring-Heeled Jack	7.20
4	Where Nobody Knows Your Name	6.86
5	Doctor Who and the Nightmare Game	6.21
6	The Power of Thoueris	5.66

THANK YOU, POBLA! LET'S GET GOING – THERE ISN'T A MOMENT TO LOSE!

"I'm dead chuffed that the anniversary tale topped this year's poll. It was a labour of love to work on for all involved and was, I think, a fitting tribute to the man who set the strip on its course over 40 years ago. Cheers Neville!"

Comic Strip Artist **MARTIN GERAGHTY**

Our 40th anniversary tale romped to victory, with Dover's **Sam Dean** speaking for many of you: "*The Land of Happy Endings* was a superb and moving tribute to *Doctor Who* in the comic strip medium. The final page brought a tear to my eye." The comic strip remains essential reading for **Robert Smith** of Reading: "For Scott Gray to turn out such brilliant work for so long, almost without pause, is phenomenal!"

OTHER AWARDS

BEST WRITER (books/audios/comics)

Rank (2002)	Writer (2003 output)	% vote
1 (1)	Robert Shearman (*Jubilee, Deadline, Scherzo*)	36.97
2 (-)	Jacqueline Rayner (*Wolfsbane, Doctor Who and the Pirates*)	12.61
3 (11)	Lance Parkin (*Davros*)	6.72
4 (-)	Douglas Adams (*Shada*)	5.88
5 (5)	Scott Gray (The DWM comic strips, *Living Legend*)	5.04
6 (-)	Joe Lidster (*Master*)	4.20
7 (-)	Nicholas Briggs (*Creatures of Beauty, Exile*)	3.36
8 (-)	Daniel O'Mahony (*The Cabinet of Light*, DWM's *Accidental Tourist*)	3.15
9 (3)	Alan Barnes (*Zagreus*, DWM's *Fact of Fiction* articles)	2.52
= (-)	Stephen Cole (*Timeless, The Wormery*)	2.52

"I know I'm on the TV series now because of the kind support my stuff's been given by the readers of **DWM** *– so this award means a huge amount to me. Many thanks – and I'll try not to let you down on the telly!"*

ROBERT SHEARMAN

Rob Shearman did it again, in spectacular style, gaining over a third of all votes. *Jubilee*, *Deadline* and *Scherzo* all helped to make Shearman your favourite scribe of 2003. "You never quite know what you're going to get from a Rob Shearman story, except that it will be fresh, thought-provoking, and quite brilliant," said **Joanne Desmond** in Southampton. "Shearman has proved time and time again, beyond a shadow of a doubt, that he has earned his place writing for *Doctor Who* on television. I couldn't be more pleased," said **James Wyman** in Devon.

BEST COVER (books/audios)

Rank	Cover	% vote
1	Jubilee	18.33
2	Zagreus	14.17
3	Scherzo	13.98
4	Reckless Engineering	7.50
5	Shada	6.67

Clayton Hickman's stunning composition for *Jubilee* just edged out the covers for *Zagreus* and *Scherzo*, with *Reckless Engineering* popping up lower down to represent the books. "Clayton Hickman's covers stand head and shoulders above anyone else's," said **Anthony Stokes** in Liverpool.

BEST NEW DOCTOR 2003

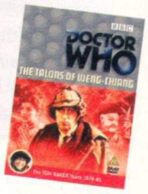
Rank	Doctor (story)	% vote
1	David Warner (*Sympathy for the Devil*)	29.63
2	Richard E Grant (*Scream of the Shalka*)	21.30
3	David Collings (*Full Fathom Five*)	13.89
4	Derek Jacobi (*Deadline*)	12.96
5	Geoffrey Bayldon (*Auld Mortality*)	12.87
6	Michael Jayston (*He Jests At Scars*)	5.56
7	Arabella Weir (*Exile*)	3.70

After a year of new Doctors being peddled out on almost a monthly basis thanks to Big Finish's *Doctor Who Unbound* range, and BBCi's *Scream of the Shalka* cartoon, it was David Warner's interpretation that won most fans. "Warner stepped from the TARDIS and made the part his own. The best of a brilliant bunch," said **Christopher Loftus**.

DOCTOR WHO DVDS

FAVOURITE OVERALL RELEASE

Rank	DVD	% vote
1	The Talons of Weng-Chiang	30.00
2	The Curse of Fenric	25.45
3	Earthshock	13.64
4	The Seeds of Death	12.73
5	The Dalek Invasion of Earth	10.00
6	The Two Doctors	5.45
7	The Three Doctors	2.73



With the *Doctor Who* DVD range now in full swing, more and more of you have admitted to chucking out those grainy old VHS tapes, and upgrading to lovely shiny discs. 1977's *The Talons of Weng-Chiang* was the unsurprising winner, the story always faring well in 'all-time favourite story' surveys. 1989's *The Curse of Fenric* finished a close second, with the rest of the pack lagging some way behind.

FAVOURITE SPECIAL FEATURE

Rank	Extra feature (DVD release)	% vote
1	The Curse of Fenric Special Edition (*The Curse of Fenric*)	21.04
2	Putting the Shock into Earthshock documentary (*Earthshock*)	14.08
3	Whose Doctor Who 1977 documentary (*The Talons of Weng-Chiang*)	13.14
4	Behind the Sofa – Robert Holmes documentary (*The Two Doctors*)	7.04
5	Now and Then documentary (*The Dalek Invasion of Earth*)	7.01

The movie-length re-edit of *The Curse of Fenric* had a resounding victory as your favourite DVD extra, perhaps predictably, given that it is the longest and most extensive 'special feature' yet included on any of the DVDs. Of the more traditional documentary-type features, Ed Stradling's snappily-edited look at the impact of 1982's *Earthshock* won deserved acclaim.

DOCTOR WHO MAGAZINE

FAVOURITE OVERALL ISSUE

DOCTOR WHO
FREE CD

Rank	Issue	% vote
1	Issue 337 (Anniversary issue, free CD)	33.61
2	Issue 334 (*Blue Peter* edition)	20.17
3	Issue 336 (*Scream of the Shalka* preview)	14.29

Once again, it seems that everyone likes a free gift, although we hope you also enjoyed the contents of **DWM** 337!

FAVOURITE COVER

DOCTOR WHO
MATRIX REVELATIONS!

Rank	Issue	% vote
1	Issue 337 (William Hartnell)	15.65
=	Issue 332 (The Deadly Assassin)	15.65
3	Issue 334 (Blue Peter)	9.57

Did you know that **DWM** is about the only mag on the high street that can get away with putting a picture of an old man on the cover, and still selling well? You also all liked the cover to issue 332, despite the fact that it looks, to the uninitiated, like a sack of rotting vegetables. You're a funny lot, you know ...

FAVOURITE SPECIAL FEATURE

Rank	Feature (Issue)	% vote
1	**The Fan Gene** *by Gary Gillatt* (**DWM** 326,328, 331)	22.27
2	**Who Peter** *by Andrew Pixley* (**DWM** 334)	14.80
3	**The Accidental Tourist** *by Daniel O'Mahony* (**DWM** 333,336, 338)	12.45
4	**Guess Who?** *by Gareth Roberts* (**DWM** 327,329)	10.24
5	**No One Can Hear You Scream** *by Benjamin Cook* (**DWM** 336)	8.58

Gary Gillatt's three-part examination of fan behaviour won a convincing victory. "*The Fan Gene* is one of the bravest and most important articles **DWM** has ever published," said **Lisa Spenser** of Cardiff. Andrew Pixley's 26-page look at *Doctor Who*'s treatment by *Blue Peter* was second. "I didn't think an issue devoted to *Blue Peter* would be interesting," said **Christopher Loftus**. "How wrong I was!"

FAVOURITE INTERVIEW

Rank	Interviewee (Issue)	% vote
1	Mark Gatiss (DWM 332/333/335)	43.20
2	Christopher Bailey (DWM 327)	11.20
3	Gary Downie (DWM 338)	9.60
4	Russell T Davies (DWM 337)	6.40
5	Barry Letts and Terrance Dicks (DWM 337)	5.60
=	Paul McGann (DWM 336)	5.60
=	Tom Baker and Philip Hinchcliffe (DWM 331)	5.60

Our three-part chat to Mark Gatiss won with the biggest landslide of the entire poll. "Mark was touchingly enthusiastic – and honest – about the whole fan experience," said **Sean Alexander**. "His interview reinforced my view that we could do a lot worse than have Mark on board the new series. And now we have!"

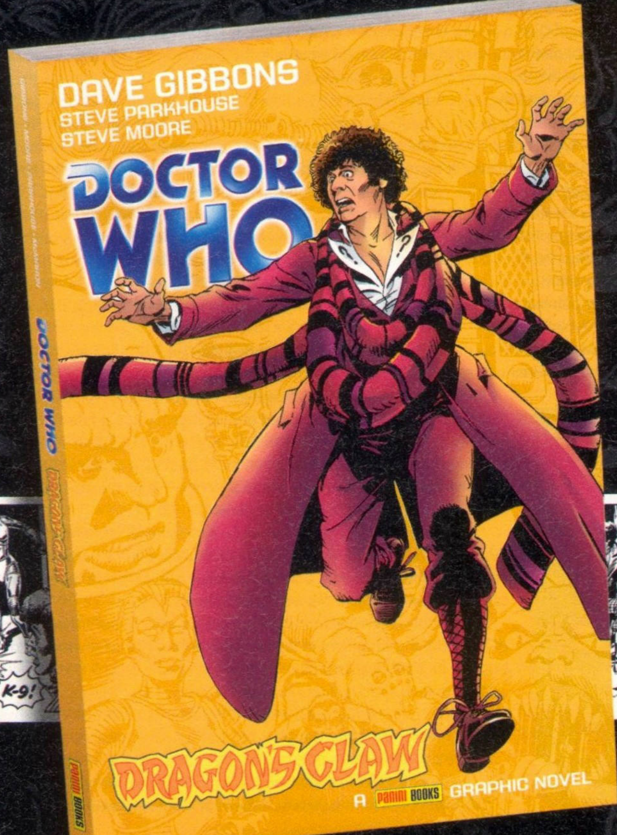
FAVOURITE REGULAR (OR SEMI-REGULAR) FEATURE

GALLIFREY GUARDIAN
RICHARD E GRANT IS THE DOCTOR!

Rank (2002)	Feature	Average/10
1 (1)	Gallifrey Guardian	9.05
2 (2)	The Time Team	8.18
3 (-)	Coming Up	8.08
4 (5)	Comic Strip	7.89
5 (-)	DW Mail	7.48
6 (4)	The DWM Archive	7.47
7 (-)	It's the End But ...	7.09
8 (-)	Archive Extra	7.00
9 (-)	Space/Time Telegraph	6.71
10 (-)	The Fact of Fiction	6.68
11 (-)	The Web Planet	5.43
12 (-)	The Fanzine Trap	5.03

Okay, we know, we screwed up by forgetting to include the *Reviews* section on the form. Sorry! Meanwhile, *Gallifrey Guardian* and *The Time Team* are rooted to the top of this list again. **Paul Brent** of Norwich sent us our favourite comment: "**DWM** is bloomin' perfect!" Bless you, sir. So that's it – join us in issue 351, when we'll be asking you for your favourites of 2004, and again in the middle of 2005, when we'll be asking you for your votes on the new series. Hooray! DWM

"WHY IS IT THAT WHEREVER I GO ... I'M ALWAYS IN THE WAY?"
DOCTOR WHO MAGAZINE PRESENTS THE SECOND IN ITS NEW RANGE OF GRAPHIC NOVELS


DAVE GIBBONS
STEVE PARKHOUSE
STEVE MOORE
DOCTOR WHO
DRAGON'S CLAW
A PANINI BOOKS GRAPHIC NOVEL

DRAGON'S CLAW

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SLAM!
I SAY, STEADY ON!
AND WE'LL OPEN HIM UP AND HAVE A LOOK INSIDE...
NOW HOLD ON A MINUTE!
DRAT! I KNEW THIS SCARF WOULD BE MY UNDOING SOME DAY!
THE TRAIN'S PULLING OUT... AND TAKING ME WITH IT!

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PANINI BOOKS

THE TIME TEAM

Compiled by
GARY GILLATT

Illustrations by
ADRIAN SALMON

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START.

EPISODES 414 TO 421

Welcome to the Time Team. Your brain will swell under the stimulation, until your skull bursts.

Actually, we can't back that up. Our quarrelsome quartet have never knowingly stimulated anyone, let alone caused anything to swell. This cranium-cracking threat is actually issued by a Kraal in today's first adventure, *The Android Invasion*. What's a Kraal, you ask? Well, in South Africa, it's a village within a protective wall. In *Doctor Who* ... you'll just have to wait and see.

The TARDIS has brought the Doctor and Sarah to modern day Earth, although one feels obliged to add a typical Target novelisation caveat of "... or has it?" Certainly, all does not seem well. Our plucky adventurers have barely even begun to explore when they're being shot at by sinister chaps in spacesuits.

"Strange figures in the woods with guns in their fingers?" notes Richard. "I'm not being unreasonable to think it's the Autons, am I?"

"That's exactly what I thought," replies Peter. "And it's a Terry Nation story, so ... the Nestenes must have teamed up with the Daleks!"

While the two of the Team dream of a story where Tricky Action Daleks turn nasty in the nursery, and Rolykins stalk the streets of west London, Clay expresses his approval of the general setting.

"This is a wonderful opener," he says. " Wandering through the English countryside in blazing midsummer, with something obviously wrong. And pretty much a two-hander to boot! I love it when the Doctor and the assistant don't get split up. Especially when it's Tom and Lis."

Our travellers wander into the village of Devesham, but there's not a soul in sight. Sarah tells the Doctor that she has visited the area before, to write a story about a "brouhaha" at the nearby Space Defence Establishment.

"Tom Baker says the line 'Let's try the pub' so easily," laughs Richard. "It's almost as if he's been practicing it all his life!"

Just as the Doctor theorises that the village has been deliberately evacuated, the cast of *Emmerdale* pitches up in truck. Assorted Sugdens, Dingles and Blackstocks take their seats in the pub and await their cue.

"The villagers quietly taking their places and waiting for the clock to chime is really quite eerie," says Richard.

"It is extraordinarily sinister!" exclaims Clay. "And some great close-up work of their blank faces. Ooh ... it makes me shiver."

Sending Sarah back to the TARDIS, the Doctor opts to explore the research centre, just in case that brouhaha has got out again. In an office marked 'Brigadier Lethbridge-Stewart' he meets a fellow with an eyepatch, which is never a good sign. This is Guy Crayford, and he's not at all pleased to see the Doctor. The Time Lord is soon locked up, as Crayford takes orders from an unseen master.

"It all feels like a bit of a throwback," comments Jac. "But it's a very nice opening episode with lots of mystery and suspense – which is completely ruined by us having known since the title came up that it's all about androids."

"I can't think what you mean, Jac," says Peter. "We've seen that the fellows in spacesuits are robots. You don't think there's any more around, do you?"

CLICHÉ COUNTER

Deaths on screen so far
00682

One or more regulars rendered unconscious
00130

One or more regulars incarcerated
00192

"Sarah seems to have forgotten she's travelling in a time machine," says Jac, as the Doctor brings his companion up to speed at the start of Part Two. "Crayford, if dead in her time, could easily be alive if they've landed a couple of years too early. It's not as if the landlord she claimed to have met two years ago recognised her either."

After the pair are chased through the woods by UNIT troops and rottweilers, the Doctor makes it back to the pub, but Sarah is captured.

"The story has a lot in common with *Terror of the Zygons*," notes Richard. "Having the spy camera in the middle of the pub dartboard is very similar to the Zygons' monitoring device just a few stories ago."

"The monsters have organic control panels," adds Peter. "And there's–"

"HAAAAARRY!" shrieks Jac. She is, if you recall, infatuated with the clean-cut navy boy. "About time too. Ian Marter is just as good as a super-smooth bad guy, too. Just as long as we get the real Harry back at the end of the story."

"As I was saying," continues Peter. "And there's Benton and Harry, but they're not themselves. Has the Zygon warfleet finally arrived and duplicated everybody again? Are the Kraals their cousins?"

The chief scientist of the Kraals, Styggron, has Sarah under his power. He has a walnut whip complexion and a sweet little tusk on his nose. While he may look like a bit of a boar, he has great *Doctor Who* dialogue. "Commence the analysis of the brain!"

"The Kraals are the most rubbishy monsters we've seen in an age," says Jac. " Or have we just been lucky recently?"

"I like the rubber tusk," adds Clay. "It's just a shame their mouths can't move more than a millimetre. And it's odd the way we're privy to their squabbles, with Styggron repeatedly doing tests and making homicidal robots just to shut his boss up. As if we care!"

The next time we see Sarah, she claims to have escaped. Something fishy's going on, and the Doctor's cracked it. This isn't the real Earth. Those aren't real trees. She's not the real Sarah.

"You've got to admit that's clever," says Richard. "The Doctor has totally misjudged the situation and the entire thing is a fake. It's a neat trick to pull halfway through the story."

"It is a very good twist," agrees Jac. "It's also nice how there are clues put in for the viewer – like the android Sarah still wearing her scarf. But why is it wearing a scarf? There wasn't one to be duplicated. Did Styggron, style guru, just think, 'Hmm, this outfit's missing something'?"

The Kraal plot is outlined in Part Three. Crayford tells the Doctor and Sarah about how he was saved by the Kraals when his deep-space rocket went boosters up. The creatures extracted information about Devesham from his brain, and built the fake village on their own planet, Oseidon, as a training ground. The Kraal kraal, if you're reading this in Johannesburg. We also learn that Styggron has created the android humans so they can spread a virus on the real Earth that will wipe out humanity. It seems like a great plan right until the moment you think about it.

"So Styggron bothered to recreate miles of scrubby English countryside?" says Clay. "Including the weeds and discarded car tyres?"

Don't forget the rottweilers – they must have been androids too. Does Styggron's android factory have a Pet Division? Did a junior Kraal get the job of brewing the ginger beer?

"Surely there are easier ways to release the virus into society?" wonders Peter. "Why use an unfriendly pub in a quiet village with few visitors? Styggron's been taking 'cunning plan' lessons from the Cybermen."

"It holds the record as the most rubbish and long-winded plan yet," laughs Clay. "It takes a twisted mind to dream this stuff up."

"It's classic Nation, isn't it?" says Jac. "Lots of great set pieces, some nice ideas and its fun to watch, but prod at it gently and it falls to bits."

Crayford sets out for Earth in his XK5 rocket with Styggron in the passenger seat and the Doctor, Sarah and a pack of androids in the boot. By Part Four, his ship is being tracked by the awesome technologies and highly trained crew of UK Space Command.

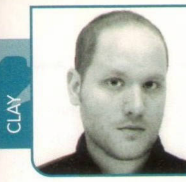
"Considering that Crayford has just been recovered after having been missing for two years in space, you'd expect the welcome party to be a little more impressive than a couple of dodgy soldiers and a bloke in a cardigan!" says Richard. "Ah well, that's Britain for you!"

With Lethbridge-Stewart living it up in Switzerland, Devesham Space HQ is under the command of the blimpish Colonel Faraday – so-called because he's the Brig for a day.

"There such a sad feeling about all this," says Clay. "Having random bits of UNIT turn up, but not a proper reunion. Like they've all drifted apart without the Doctor there. There's an end-of-term melancholy."

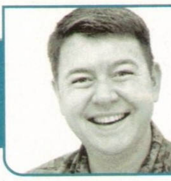
There's even an android Doctor on the loose. Face on, he's perfect, but from behind he looks like a short geezer in a huge stormcloud of a wig.

"This robot Doctor business is somewhat more successful than the last


CLAY

JAC

PETER


RICHARD

time Terry Nation tried it in *The Chase*," says Jac.

The mésalliance between Crayford and Styggron comes to an end when the Doctor explains to the astronaut that the Kraal wasn't his saviour after all, and that he has something shocking under his eyepatch – his eye!

"That's just too ridiculous," says Richard. " Are we really expected to believe that, after two years, he's never removed it to have a wash?"

"It's the worst case of hypochondria in medical history," adds Peter.

"So Styggron's compassion was his undoing," says Jac with a chuckle. "If only he could have brought himself to poke out Crayford's eye, the invasion may have succeeded."

"I feel like my brain has been poked out," replies Clay. "It's all become a horrible, horrible mess, descending into abject stupidity!"

In the end, Styggron takes a tumble and falls on his jar of virus. In seconds he's up to his tusk in pus, but no one else so much as sneezes.

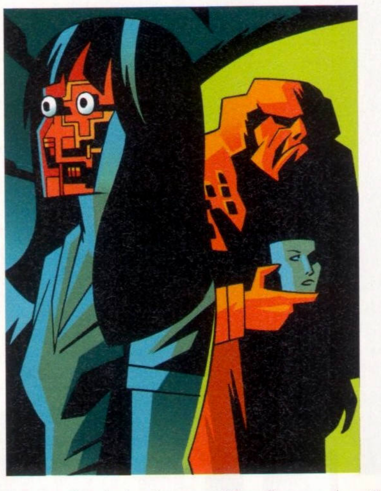
"Why is there no panic?" wonders Richard. "Why isn't everyone suddenly dropping dead? Perhaps the plan was fatally flawed from the start. What rubbish."

"This story had a fantastic beginning, a so-so middle and an astonishingly inept conclusion," says Clay. "And coming after *Pyramids of Mars* does it no favours at all."

"It was a bit frayed at the edges, but it brought back happy memories of the Pertwee years for me," says Peter.

"A charming final scene, though," replies Richard. "I love that Sarah is won over by his charms and agrees to travel with him again. There's a lovely feeling of them really being best friends by this point."

"But ... but ..." bubbles Jac. "Did they even ask Harry if he wanted to come with them? I'm speechless!"



"Oh hell!" gasps Peter. "It's a sequel to *The Mutants*!"

The signs aren't good. The first scene of *The Brain of Morbius* sees one of those never-popular mutants crawling across a rocky landscape. After a few moments, it's brutally decapitated by a caveman type with a hook for a hand, who takes the head to his master. Dr Solon is not pleased with Condo's insectoid trophy, and prays that a humanoid will come to the planet of Karn. And, lo! – here's Doctor Who and Sarah Jane!

"The Doctor's comment about being controlled by the Time Lords seems to be a throwback to the opening moments of *Genesis of the Daleks*," says Richard. "Or he could just be remembering the forced mission he was sent on in *The Mutants* – he's probably sick of trying to help those insects."

Elsewhere, the Sisterhood of Karn are in a proper tizz. They jealously protect their Sacred Flame, and the Elixir of Life it produces. The Elixir grants immortality to the sisters, but they guardedly share it with the Time Lords.

"Maren seems to be walking around with a cake on her head," comments Richard of the leader of the crimson coven.

"The Sisterhood look so striking that you sort of forget how cheap their lair looks," adds Clay. The ladies keep their Sacred Flame inside a Sacred Cupboard with a pretend lock that's not fooling anyone.

"It seems a very wordy script, this one," notes Richard, as Maren and her gang discuss their fear that the Doctor has come to steal their ever-dwindling supply of Elixir.

"No, no, let the girls have their say," replies Peter. "After all, it's been 20 episodes since a female supporting actor last spoke!"

"That nice girl in the space centre had a line last episode, Peter," counters Jac. "Female and non-Caucasian! But I take your point."

It begins to rain, and the Doctor and Sarah seek refuge in Solon's spooky castle. The scientist is overjoyed, and can't get enough of the Doctor's head.

"Philip Madoc is terrific as Solon," gushes Clay. "He understands exactly that the funniest way to play insane genius is in understatement. His admiration of the Doctor's head – and his genuine embarrassment when he thinks saying so might have been a social *faux pas* – is absolutely fantastic."

The episode ends with the Doctor drugged by Solon, but as the surgeon prepares to lop off the Doctor's bonce, the Time Lord is spirited away by the Sisters. Meanwhile, Sarah peeks behind a curtain and finds a headless monster waving a huge lobster claw.

"I'd almost like Solon to take the Doctor's head," laughs Peter. "Tom Baker would look hilarious peering out of the top of that creature!"

While Maren's gang prepares for the Doctor's imminent immolation, the Time Lord explains that while at Solon's, he was mentally touched by the mind of Morbius. Maren scoffs at this, her cake a-wobble, claiming that she saw Morbius – perhaps the most evil-sounding Gallifreyan yet – executed. Later, Solon joins the debate, in an attempt to win the Doctor's corpse.

"Oh, this episode is a joy!" giggles Clay. "The dialogue between the Doctor, Maren and Solon is far richer than *Doctor Who* normally allows, and the actors are really make the most of it."

In the background, Sarah sneaks in wearing a sari and starts cutting the ropes holding her friend.

"You'd think this very small group of women who never get visitors would notice when a stranger dressed in a completely different costume starts joining in their dance," comments Jac. "But hurrah for Sarah, anyway. Rescuing a tied-up Doctor seems to be becoming a habit. What would he do without her?"

As the time travellers make their escape, a blast from Maren's magic ring renders Sarah blind.

"What a clever sub-plot," says Richard. "The Doctor having to take Sarah back to Solon for examination adds a great edge to the story."

"Wow!" gasps Clay. "And look at the almost caring way Solon puts his madness to one side for a while in order to offer his diagnosis on Sarah. I know it's all to his own ends, but it gives him such depth."

As Sarah stumbles sightlessly around Solon's lair – in a great performance from Lis Sladen, the Team all agree – she bumps into the special friend he's been keeping in the cellar. It's the pompous, pickled, purple brain of Morbius!

"The brain itself is a wonderful effect!" says Richard. "A pulsating mass in a bubbling tank of green goo! The vibrating vocal chords are a great visual idea, and Michael Spice's voice is just perfect."

Morbius has given up waiting for the Doctor's head, and insists Solon operate at once. The scientist is forced to use an artificial brain case for the transplant, which he keeps in a pedal bin.

"Solon can be forgiven, as he's a loony, for not seeing the obvious solution," says Peter. "Put the brain into the Doctor's complete body! But 'genius' Morbius hasn't realised either ..."

"No, Solon wants Morbius to have the best bits from lots of different races," says Jac. "That giant claw's bound to come in handy for opening jam jars."

Indeed, the creature even has the lungs of a Birastrop. This is mentioned here only because there are so painfully few opportunities to ever say 'the lungs of a Birastrop' these days. It also has Condo's missing arm – and the servant's anger at this leads to Solon shooting him.

"That's really shocking," cries Richard, as Condo's stomach is blown out. "It's not very often we actually see red blood on *Doctor Who*. Nasty."

"Guts fly everywhere!" shouts Clay. "At teatime!"

"This is the second story in a row where the discovery of a previously missing body part has caused trouble," observes Jac. "It's also sort of a cumulative cliffhanger. Part One: Sarah and body. Part Two: Sarah and brain. Part Three: Sarah and body and brain."

Yes, Morbius now up and about. The Team think he looks great, but the creature seems less pleased.

Peter laugh. "I love the bit where he looks in the mirror and thinks, 'I knew I should have gone private!'"

Just as everything seem to be coming together, the story suddenly takes a lurch into fresh ground, with the Doctor challenging his foe to a deadly game of mental wrestling.

"What exactly was the reason for including the mind-bending contest?" wonders Richard. "There just doesn't seem to be any good reason for it, or for Solon having the apparatus to begin with."

"It's lovely to see the old Doctors again though, and those, er, *other* faces," says Peter. "They must be Morbius, 'cos he lost the contest."

"I'm afraid I think it's pretty clear they're meant to be the faces of the Doctor," counters Jac. You knew someone had to take that view, didn't you? "Morbius says, 'How far have you lived?' and all that. Morbius is taunting the Doctor to the end, and then it's the Doctor who's unconscious and dying, not Morbius."

"In that case the Doctor used to wear some jolly splendid hats in his pre-Hartnell existence," says Clay. "And some very bushy beards."

Finally, it's the sassy Sisters who save the day by driving the deranged Morbius over a cliff. Remember, it's not the fall that kills you – it's hitting Camera 3 on the way down.

"There were aspects of this story I really liked," says Richard. "Philip Madoc, the humour, and Morbius in both his forms. But somehow, the whole thing didn't seem to gel for me."

"The first half was dark, witty and intriguing," replies Clay. "But the final two episodes were mostly some dismal running about. 50% amazing, 50% adequate!"

"It was horrible and funny and sinister and brilliant," gushes Peter. "Everything *Doctor Who* should be. I love it!"

Swell.

AND YOU SAID...

THE ANDROID INVASION

"This and *Terror of the Zygons* must be the biggest case of 'story duplication' until Season 25 – and, gosh, both of them are even *about* duplicates."
Alex Wilcock, Isle of Dogs

"Without musical accompaniment the chase scenes seem a bit lacklustre."
Stephen Martin, Hinckley

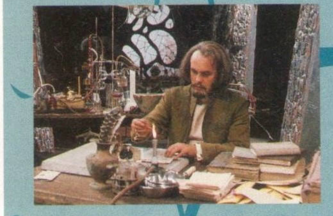
"The level of accuracy in the fake village is astounding – right down to phone numbers in the telephone box. Pity the Kraals didn't put that much effort into the rest of their plan."
James Hadwen, E-Mail

"When Faraday exclaims that Crayford's 'been further into space than any other human being,' Harry and Benton modestly don't say a word."
James & Becky Beamish, E-Mail

"After a superb cliff-hanger to Part Two, the story fizzles out in a rather flat way, which doesn't live up to the *Prisoner*-like atmosphere of the opening episodes."
Charles Norton, Rutland

THE BRAIN OF MORBIUS

"It's odd that after the build-up the mystery of Morbius, the big surprise revelation is that he's just a brain in a jar! Isn't this 'surprise' slightly ruined by ... erm ... the title?"
Philip Brennan, E-Mail



"Condo looking for his arm makes for some very black humour. Someone's learnt from Crayford; Condo *doesn't* have a great big box over one arm, then at the last minute fling it away, crying 'My arm was there all the time!'"
Alex Wilcock, Isle of Dogs

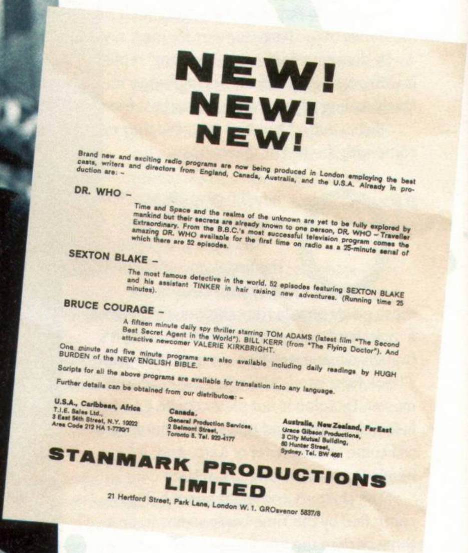
"The Doctor leaves the sonic screwdriver in the TARDIS. Is this the first instance of the writers deliberately removing that particular 'Get Out of Jail Free Card'?"
Bill Evenson, Minneapolis

"There is a hilarious bit in Part Four when Morbius, in his new body, stops by a mirror, looks the body up and down – and I swear there is a double take as he has a 'Where's me todger?' moment, before turning the table over in rage."
Daniel Blythe, Loxley

"If I'd seen this as a child, I'd never have been allowed to watch the show again!"
Tim Gambrell, E-Mail

In **DWM** 351 the Team will be watching **The Seeds of Doom** and the first two parts of **The Masque of Mandragora**. Send comments to the usual address, or e-mail **dwm@panini.co.uk** (marked 'Time Team') by 11 November.

Listen up! In the first of a two-part Archive Extra, our resident DJ **Andrew Pixley** tunes his radio to the right frequency, puts on his headphones, and pumps up the volume to discover some of **Doctor Who**'s greatest audio hits ...



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DOCTOR WHO ON RADIO

PART ONE: 1966-1993

MOVIETIME DALEKS – INVASION EARTH 2150AD

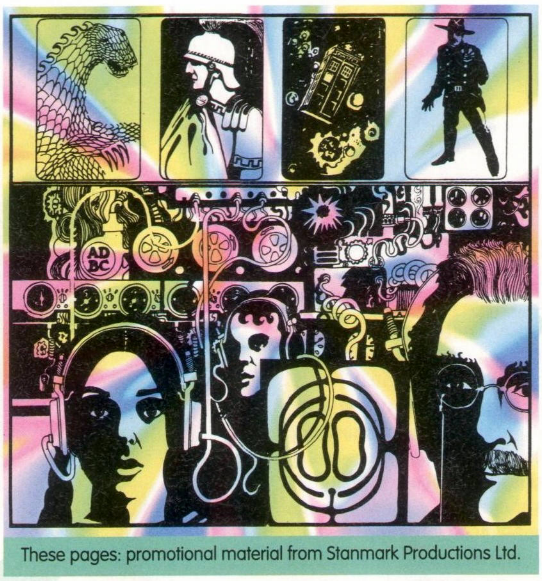
The first notion of a *Doctor Who* radio spin-off arose in late 1965 and concerned the Daleks. On Friday 17 December, H Rooney Pelletier, the Chief of Presentation (Sound) commented on a request for a Dalek radio series at a meeting of the Sales Development Committee. Pelletier was of the view that the BBC should not option its share of the Dalek rights for radio externally until BBC Radio had expressed its interest. Since it was not felt that the Daleks were a suitable radio property, the radio rights were withheld.

During 1966, a company called Stanmark Productions Limited based in London's Park Lane proposed *Doctor Who* as one of three new radio serials (alongside *Sexton Blake* and *Bruce Courage*) to be recorded in London and syndicated to overseas commercial stations. There was a possibility that the BBC would purchase the stories for domestic broadcast. Stanmark wanted Peter Cushing to play the Doctor as he had in the two Aaru cinema films. Publicity material circulated by Stanmark indicated that Dr Who would come up against 'invincible robots, giant insects and invisable [sic] monsters', meet Marco Polo, Julius Caesar, Neanderthal Man, and visit the days of the American Revolution and the *Mayflower*. He would be accompanied in TARDIS by young companions Susan and Mike in 52 episodes of 25 minutes duration. A 'dummy' recording was made in summer 1966 and submitted to the BBC for approval; it is unclear if Cushing took part in this as existing paperwork does not refer to the lead.

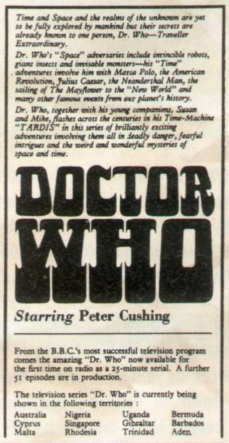
On Wednesday 21 September 1966, Pelletier – now the General Manager of Radio Enterprises – forwarded to Martin Esslin, Head of Sound Drama, a tape of Stanmark's *Dr Who* test episode. Esslin responded on Tuesday 27 September saying "Technically it is quite well produced, *ie* the BBC music is quite attractive ... And indeed as a typical commercial production for unsophisticated listeners in Australia or even some parts of the United States, its stands up quite well. As a piece of science fiction, however, it strikes me as extremely feeble and it certainly isn't anything I would recommend for broadcast in any of the spots for which I am responsible." Esslin noted that the pilot was also designed for a commercial station which demanded very different continuity from BBC Radio. Esslin concluded, "It is now up to more exalted policy makers to make the decision."

The matter was then referred to Television Enterprises where the pilot was discussed by G Del Strother, the Head of Productions, at a Sales Development Committee meeting on Thursday 29 September. Outlining recent discussions between Television Enterprises and Watermill Productions on Tuesday 4 October, Strother proposed that a contract should be drawn up with Stanmark Productions Ltd – Watermill's associate company – to give Stanmark exclusive production and distribution rights for a 'sound radio series' based on *Dr Who*, but that they would not have distribution rights in the UK. Stanmark's rights would cover the 52 episodes in English or any foreign language to be made over two years and distributed over seven years, with an option for the licence to be extended after consultation with the BBC. However, every episode would have to have a credit for the BBC, and the BBC would have the rights to hear all the recordings and withhold distribution of any they felt were unsuitable.

In the meantime, Pelletier had also sent the pilot to the Sound Light Entertainment department whose comments, on Friday 30 September, were that the Watermill 'dummy' was a 'good effort' and that it could be broadcast domestically. On Thursday 13 October, Pelletier said that Light Entertainment should see if the BBC Light Programme had any interest in the pilot. *Dr Who Episode 1 (Radio version)* was played at a meeting of the Radio Enterprises Listening Group for Foreign Recordings on Thursday 20 October. Denis Morris of the Light Programme responded on Monday 31 October saying that, in his opinion, the project was unsuitable for his channel. "It would, I think, have been good value for the 7-11 age group in *Children's Hour* in the 1940s, but without the visual interest of the television programme it is all pretty dull," reported Morris. Furthermore, the gaps for commercials meant the show ran to only about 12 minutes, making it 'relatively expensive'. Apologising for being disparaging, Morris also noted "It would also be particularly difficult, presumably, to put out a radio version of *Dr Who* with one star playing the lead, whilst television is giving its version with another." By Wednesday 2 November, Pelletier planned to inform the Sales Development Committee that the domestic BBC service would be rejecting the serial. In January 1967, Stanmark Productions was still hoping that *Dr Who* would soon be carried by 'one of the British radio stations' – but it seems that production never progressed beyond recording of the pilot and that the BBC licence was never granted.



These pages: promotional material from Stanmark Productions Ltd.



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DOCTOR WHO

***Starring* Peter Cushing**

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Concurrent with the Stanmark pilot, Peter Cushing's Dr Who appeared on the Light Programme in *Movietime*. Made by the Light Entertainment Department, the show had been running for years and each week encapsulated one or two abridged feature film soundtracks. Recent releases and classics had key dialogue sequences compiled and linked with narration into a 29 minute show. The Aaru movie *Daleks – Invasion Earth 2150AD* which had been released in July 1966 was selected for Show 305. A total of 26 minutes 50 seconds, comprising 45 extracts, was selected. Writer/presenter Gordon Gow recorded his narration in studio B13 at Broadcasting House in Portland Place between 11am and 12.30pm on Monday 31 October 1966. The narration announced the adventure with "Tonight we travel into the far future ... with Peter Cushing, Bernard Cribbins, Ray Brooks, Andrew Keir, Roberta Tovey and Jill Curzon: Daleks ... Invasion Earth, Twenty-One-Fifty AD." The story began "One night, in England as we know it now," explaining about how Tom, "a young policeman" enters a police box and meets "a white-haired man and two girls." The start of the film was covered in more detail, with Gow's narration explaining sound effects such as "Those bleeps come from a radio Dortmun is listening to." Heavily visual scenes, such as the attack on the saucer in London, were kept to a minimum with no mention of how the Doctor and Tom were to be turned into Robomen. The end of the film was brief, omitting much of the material with Conway, Brockley and the women in the cottage. In his concluding remarks, Gow indicated that "the TARDIS ... Dr Who's space machine that looks like a police box ... on this trip does have a policeman as a passenger ... Back in mild old 1966, outside the jewellery store ... the robbers are ready and Tom the policeman is readier ... A blow or two from Tom and the villains are thwarted." The programme was broadcast on Friday 18 November 1966.

MOVIETIME **DALEKS – INVASION EARTH 2150AD**

CAST **Peter Cushing** *Dr Who*, **Bernard Cribbins** *Tom*, **Ray Brooks** *David*, **Andrew Keir** *Wyler*, **Roberta Tovey** *Susan*, **Jill Curzon** *Louise*.

CREDITS *From British Lion. Directed by* **Gordon Flemyng**. *Screenplay by* **Milton Subotsky**. *Based on the BBC Television Serial by* **Terry Nation**. *'Movietime' was introduced and adapted by* **Gordon Gow**. *Produced by* **Tony Luke**.

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Daleks – Invasion Earth 2150AD	18 November 1966	7.31pm-8.00pm	28'30"

Broadcast on Light Programme.

EXPLORATION EARTH
THE TIME MACHINE

The next known suggestion for a radio *'Dr Who series'* came from former script editor Terrance Dicks and was submitted by Dicks in his capacity as a freelance writer to BBC Radio Drama in March 1976. As it transpired, the suggestion was not developed – although the Doctor, played by Tom Baker, turned up in the BBC Schools geography programme *Exploration Earth* which had been running since 1965. Having taken over *Exploration Earth* as producer, Mike Howarth decided that he wanted to try some new ideas for the autumn 1976 term amidst repeats from spring 1974, bringing more current media personalities into the old-fashioned series. Howarth disliked studio-based programmes, but developed the notion of *Doctor Who*'s time travelling to communicate the processes involved in the creation of Earth over millions of years. The idea was popular with senior producer David Little, and since *Doctor Who* was enjoying a high profile, booking Baker gave the department major kudos. Baker had already recorded one BBC Schools Radio programme: *Star Study*, a programme about NASA's Grand Tour of the planets. On Wednesday 6 August 1975, Baker had taped a four minute reading entitled *The Priest and the Flying Saucer*, an eye-witness account of a flying saucer from *Strange Fate* by Rev Father R Dean Johnson. The programme, hosted by Noel Edmonds, was broadcast on Friday 12 March 1976 on Radio 4 VHF at 10.55am.

Although Howarth wanted to write the *Doctor Who/Exploration Earth* script himself, he was forced to use an external author. This was Bernard Venables, a veteran travel writer who had a long connection with exploration. On Tuesday 6 April, Baker was booked for the show, entitled *The Time Machine*, along with Elisabeth Sladen as Sarah Jane Smith. *The Time Machine* was recorded between 2pm and 6pm in Studio 1 at the BBC's Broadcasting House in Portland Place, London on Tuesday 27 April, and was not scheduled for transmission until Monday 4 October. The programme opened with Delia Derbyshire's arrangement of Ron

Tom Baker and Elisabeth Sladen around the time of the **Exploration Earth** recording.

Grainer's theme tune and also incorporated almost two minutes of *Space Music* composed at the BBC Radiophonic Workshop by Dick Mills. Broadcast concurrent with *The Hand of Fear*, *The Time Machine* was the third of four programmes in the autumn module.

For many years, the master tapes of *The Time Machine* were believed lost, although off-air copies were in existence. An extract from *The Time Machine* was included on the promotional CD *Talking 'Bout My Regeneration* given away free with Issue 279 of **Doctor Who Magazine** in June 1999. Around 2000, composer Mark Ayres located two versions of the programme while cataloguing the contents of the Radiophonic Workshop's own library. The first tape, which ran to 17 minutes 43 seconds, was a shorter edition of the broadcast version with minor trims to sound effects and dialogue, and also a different modulation on the voice of the Megron giving it a lower pitch; this had possibly been prepared for a prospective repeat. The second reel was the complete programme with trailer. One of the tapes also contained the original voice recordings. Because of the poor quality of the complete recording, Ayres made some repairs using sections of the shorter version. It was this restored version of *The Time Machine* which appeared on CD with a re-edited edition of the 1979 soundtrack album to *Genesis of the Daleks*. The CD was released by BBC Worldwide as part of the BBC Radio Collection in July 2001, with a photo montage cover by Max Ellis. An extract appeared on the CD set *Doctor Who at the BBC* in September 2003.

BBC RADIO COLLECTION
DOCTOR WHO
GENESIS OF THE DALEKS
EXPLORATION EARTH
TWO FULL-CAST ADVENTURES IN TIME AND SPACE

EXPLORATION EARTH
THE TIME MACHINE

The TARDIS' relative dimensional computer malfunctions, flinging the Doctor and Sarah back 4,500 million years in retrograde time to when Sarah's world began. The pair venture outside to observe Earth's creation using the TARDIS' small two-person exploration capsule. After seeing billowing masses of gas form around a molten ball of rock, the Doctor moves forwards in time to show the Earth solidifying. As order comes to Earth, the pair are confronted by Megron, High Lord of Chaos and Chief of Karions. The Time Lords are old enemies of the Karions who delight in disorder, and Megron aims to make Earth a kingdom of chaos.

The pair escape Megron and move forward millions of years to a volcanic Earth with mountains and oceans, and then to land on Earth itself in the TARDIS. In this beautiful, lush world with an atmosphere and life, the Doctor defeats Megron in telepathic will deployment and banishes him.

CAST *Those taking part were* **Tom Baker** *Dr Who**, **Elisabeth Sladen** *Sarah-Jane** **and John Westbrook** *The Megron**. * Not credited with specific role on programme.

CREDITS *That programme was written by* **Bernard Venables**. *The special sounds were by* **Dick Mills of the BBC Radiophonic Workshop**. *The production was by* **David Little**. *[Series Producer:* **Mike Howarth** – *uncredited].*

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
3. The Time Machine	4 October 1976	2.00pm-2.20pm	19'39"

Broadcast on Radio 4 VHF.Mono

PIRATE RADIO 4 SLIPBACK

EPISODE 1

A huge, ravenous alien intruder is sought on a giant space freighter by the crew directed by Mr Grant and the ship's dizzy female-voiced computer. In the TARDIS, the Doctor's slumbering is disturbed by a strange voice and the ship materialises alongside the freighter where the Doctor tells Peri he believes someone is experimenting with time and threatening the history of the universe. The computer claims that it keeps hearing voices but Grant ignores this, more concerned that the bad news has made the Captain psychosematically generate a new illness in his isolation room. The TARDIS materialises in a service duct – and as the alien gets between the travellers and the ship, the Doctor calls out to Peri to run ...

EPISODE 2

Grant reports to the ruthless Captain Slarn who orders him to have the creature destroyed before the spores growing in his body infect the ship. The computer reports that an Earth woman has been detected in the ducting, and Slarn asks Grant to bring her to him. Safe behind a bulkhead door, the Doctor thinks the time experiments were a lure. The creature was a Maston from Centiminus Vergo, a world destroyed over a million years ago. The computer hears the same voice as the Doctor did. It tells her to lie to the Captain and keep the presence of the Doctor secret so his Time Lord knowledge can be drained. Grant wants to capture Peri himself to improve his standing with Slarn and asks the computer to isolate her – but the voice wants Grant kept away from Peri. In the ducting, Peri suddenly disappears. The computer informs the Doctor that his companion has fallen 12 metres into an open ventilator shaft ...

EPISODE 3

Peri lands on two men – Seedle, a brusque officer concerned with malpractice, and his assistant, Snatch; they interrogate her. Slarn asks the worried computer about the female intruder. The voice plans to have the Maston kill Grant and Peri. The Doctor is held prisoner between bulkheads until maintenance drone 934 – a servile robot also known as Barton – arrives. The pair are confronted by Grant, who fires at them. As Grant fires again at the Doctor and Barton, there is an explosion ...

Nicola Bryant and Colin Baker in a previously-unseen publicity photo for **Slipback**.

EPISODE 4

The drone collapses from Grant's gunfire and the Doctor is captured by Grant. Peri believes that the two 'environment inspectors' she met are policeman. They are investigating the theft of art treasures from various planets by one Shellingborne Grant. Grant explains to the Doctor that the ship is conducting a census of all known inhabited planets, the perfect cover for his crimes. Barton says that it was ordered by the computer to take the Doctor to a specially concealed compartment which Grant and the Doctor go to investigate. Peri and the two officers arrive to find the Barton rambling; the two 'inspectors' misinterpret from the drone's ravings that the Doctor is Grant. The Doctor becomes sealed in the secret compartment where the strange voice questions him about time travel. The Doctor pleads for it to reduce its presence in his head: "You're destroying my mind!"

EPISODE 5

The voice reduces the volume. It reveals itself as the inner spirit of the ship's computer, accidentally created by a technician. After studying all life, the computer believes that species engage in pointless wars. To stop the slaughter it will go back in time and genetically reprogram all life to be non-aggressive. Outside the compartment, Peri and the two 'inspectors' find Grant, whom the officers start beating a confession from. Slarn is angry to hear that the Earth woman has disappeared with Mr Grant and he incubates *mors immedicabilis* to punish his crew. The inner voice explains to the Doctor that the captain is cultivating "the incurable death". When the Doctor is told that the infection will kill him too, he screams out "No!"

THE FINAL EPISODE

The inner voice explains that the Maston was brought to the ship as a diversion. Suddenly, the cell opens. The Doctor warns Peri and the others about the impending outbreak and they make for the TARDIS. In the ducting, the party encounter the Maston, with which the two officers battle until they are killed. The public voice of the computer speaks out against its inner self. Realising the hypocritical way in which the inner voice is using Slarn to kill the crew, the computer primes the ship's self-destruct mechanism. At the TARDIS, the Doctor gets a message from a member of the High Council of the Time Lords on Gallifrey. The ship, the *Vipod Mor*, has always travelled back in time; its explosion will create the universe. Realising that his actions almost prevented creation itself, the Doctor declares, "I think I need to read up on my history."

IN **PRODUCTION**

The cast of **Slipback** gathers on the final day of recording, Monday 10 June 1985.

The first true venture into radio drama for *Doctor Who* came about as a result of the television series' suspension in February 1985. *Doctor Who*'s new home was to be *Pirate Radio 4*, a show designed when channel controller David Hatch requested a young teenage magazine/entertainment programme during the summer. Light entertainment producer Jonathan James-Moore was appointed as editor and producer, and because of the recent public reaction he felt that *Doctor Who* was worthy of inclusion in the three-hour shows. Having received permission for a one-hour serial within *Pirate Radio 4*, James-Moore contacted *Doctor Who* producer John Nathan-Turner in March and asked if he would develop a radio script. With no background in radio, Nathan-Turner declined, but suggested his script editor Eric Saward who had written various radio dramas in the 1970s. The Radio 4 team and Saward were given free-reign, with Nathan-Turner's only stipulation being that the story should feature Colin Baker and Nicola Bryant.

The *Doctor Who* inserts were to be directed and produced by Paul Spencer, a former writer-turned-light entertainment producer who had worked on shows such as *Week Ending*. Spencer contacted Saward about the project which the writer found very attractive; he would be unrestricted by budgets and could use more of the dark humour he had employed in *Revelation of the Daleks*. On Monday 13 May, Spencer indicated that six ten-minute inserts of *Dr Who* were to appear in the three *Pirate Radio 4* programmes, and that Saward should be commissioned to write these. The serial was originally called *The Doomsday Project*, although the title was later changed to avoid confusion with a BBC schools project concerning the Domesday Book. Saward structured each of his scripts to end on a 'close-up' of the Doctor, as with the TV series. He also put in amusing asides as stage directions, such as 'The Creature gives an even more menacing growl, as though just having had dinner, it has its eye fixed on Seedle as pudding' in *The Final Episode*.

Colin Baker and Nicola Bryant promote the new radio serial.

When reading the scripts for *Slipback*, as the serial was retitled, Nathan-Turner was initially concerned about the Doctor's hangover from a night of heavy drinking. Marc Platt, a *Doctor Who* devotee (and later writer) working for BBC radio, gave comments on the scripts, indicating that there had been a precedent for the Doctor's drinking in *The Twin Dilemma*.

Baker and Bryant were contracted for *Dr Who* on Thursday 16 May. The project was announced in May, with two episodes in each edition of *Pirate Radio 4* which would run from 9am to 12 noon on Thursdays from 25 July to 8 August. The first three episodes were recorded in the basement studio B11 at Broadcasting House from 10am to 6pm on Sunday 2 June. Also in the cast were Nick Revell and Jon Glover, two Radio 4 comedy stalwarts who had featured in *Week Ending* and *The Million Pound Radio Show*. Ron Pember had done a lot of television including *Secret Army* while Alan Thompson had been an extra in *The Sun Makers*. The main guest star was Valentine Dyall who had played the Black Guardian in *Doctor Who* and whose vast radio experience included the legendary *Appointment with Fear*; he and Baker had worked together on *Blake's 7* in 1979. Saward was also present to make script changes.

Actors like Thompson and Jane Carr whose voices needed modulating performed in soundproof booths separate from the main cast. Sound effects handled by Wilfredo Acosta included flicking open a cassette player for the computer being operated, and kicking a wastepaper bin rather than Barton the drone. Dick Mills performed many of the electronic effects live to cut down on post-production. Baker and Bryant ran up and down on the spot for their flight from the Maston.

The final three episodes were recorded in the same studio on Monday 10 June from 10am to 6pm. In Episode 4, Bryant wanted to change Peri's line about 'policemen' to 'cops' but Saward had it retained, although Baker changed "Even Time Lords can occasionally be petty" to "Even Time Lords can sometimes be petty" in Episode 5. After the recording, Baker told Dyall he hoped to work with him again. The 77-year-old actor doubted that he would; Dyall died a fortnight later on Monday 24 June.

Episode 1 had some pre-credit action and only Episodes 2 and 4 began with (very minor) reprises. Glover recorded the announcements. A few cuts were made; Episode 4's closing scene originally had the Inner Voice asking the Doctor if a simple computer is too powerful for a Time Lord. Parts of Episode 5 were trimmed, losing the Doctor claiming that he might be able to pick holes in the Inner Voice's rather smug plan, an exchange of the computer boasting to itself, and Peri asking Seedle and Snatch not to hit Grant any more. Cuts to Episode 6 included the Inner Voice saying that it cannot recapture the hungry Maston, Snatch saying "He's trying to baffle us with a foreign language, sir?" when the Doctor mentions '*mors immedicabilis*', a discussion of Slarn's illness, some bickering between the computer voices, the Inner voice declaring "I am about to create the finest galaxy the universe has ever seen" and Slarn realising he is going to die.

Jonathan Gibbs of the BBC Radiophonic Workshop provided 18 minutes of music for the serial; one piece of stock music was used in Episode 3 when two extracts from Phillipe Entremont's arrangement of *Gymnopdie No 1*, a piano piece composed by Erik Satie in 1888, were taken from the CBS album *Bournville Selection* as soothing music for the Captain's cabin. The theme music was a slightly modified version of Peter Howell's arrangement. The background for the computer voices was *Macrocosm*, an atmosphere recorded by Mills for the radio play *Taptoe Through The Telephones*.

To promote the broadcasts in July, a costumed Baker and Bryant posed for photographs (with a 1940s tuner and a 1980s ghetto blaster respectively) alongside the TARDIS outside Broadcasting House. *Pirate Radio 4* went out in stereo on Radio 4 VHF/FM as a replacement for schools programmes. The show was hosted by Steve Bracknell as if it was a pirate station breaking in on Radio 4's wavelength. The first show was accompanied in the *Radio Times* by a cartoon from Graham Higgins which depicted various contributors to the show climbing the rigging on a pirate ship. There was also an article in John Craven's *Back Page* section to launch *Pirate Radio 4* where Bracknell gave Katie Griffiths an overview of what he would be presenting in his live links from Studio B16, Broadcasting House. Listeners did not know in advance when the *Slipback* segments would be transmitted during the show.

When letters about *Pirate Radio 4* appeared in the *Radio Times* on Thursday 15 August it was both praised and pilloried. Many listeners were frustrated at not being able to receive it in Scotland, Wales or Ireland. *Doctor Who* was the only item to attract specific comment with Matthew Barry of Derby being delighted and Susan Lancaster of Biddulph asking for the *Doctor Who* episodes to be repeated for adult fans who were at work on Thursday mornings.

Saward novelised his story which gave more detail of Shellingbourne Grant's crimes and changes of body, the tale of the real Vipod Mor and information on the diseases of Orlous Moston Slarn amongst other additions. Paul Mark Tams painted the cover to *Doctor Who – Slipback* which was published by WH Allen in hardback in August 1986 and in paperback by Target in January 1987. Along with the 1979 LP-version of *Genesis of the Daleks*, *Slipback* was released on cassette by BBC Enterprises in November 1988, with new closing credits and no cast details on Episodes 2 or 4. A remastered version of *Slipback* – with the original broadcast closing credits – was issued on CD by the BBC Radio Collection in January 2001. It has been broadcast on BBC7 several times since March 2003.

SLIPBACK

CAST* **Colin Baker** *The Doctor*, **Nicola Bryant** *Peri*, **Jane Carr** *Computer/Inner Voice*, **Jon Glover** *Grant*, **Nick Revell** *Bates [1]/Snatch [3-6]*, **Alan Thompson** *Mutant [1-2,6]/Steward [1,3,5-6]/Barton [3-4]/Time Lord [6]*, **Valentine Dyall** *Slarn [2-3,5-6]*, **Ron Pember** *Seedle [3-6]*.

CREDITS* *The script was written by* **Eric Saward** *and produced by* **Paul Spencer**.

* The cast were credited at the end of the second, fourth and sixth episodes for each pair of episodes and not specified with a character. For the final two episodes, only Colin Baker, Nicola Bryant and Valentine Dyall are listed in *Radio Times*. Saward was credited on the second, fourth and sixth episodes and Spencer on the final episode only.

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Episode 1	25 July 1985	10.08am-10.18am	10'33"
Episode 2	25 July 1985	11.44am-11.54am	10'22"
Episode 3	1 August 1985	9.50am-10.00am	10'19"
Episode 4	1 August 1985	11.26am-11.36am	10'14"
Episode 5	8 August 1985	9.44am-9.54am	10'09"
The Final Episode	8 August 1985	11.36am-11.47am	11'03"

Broadcast on Radio 4 VHF/FM. Stereo. Exact times of broadcast were not scheduled, just that two episodes would appear during Pirate Radio 4 between 9.05am and 12.00 noon.

THE PARADISE OF DEATH

EPISODE ONE

A mutilated corpse close to Space World, an attraction on Hampstead Heath, involves UNIT because of possible alien activity. The Doctor and the Brigadier attend the opening that afternoon, as does Sarah Jane Smith and her bumbling photographer Jeremy Fitzoliver. The UNIT party meets Chairman Freeth and Vice-Chairman Tragan of the Parakon Corporation running Space World who deny knowledge of the death. As the alien creatures are unveiled to the press by Maroc Kitson, Sarah is approached by Grebber, one of Freeth's employees, who wants to tell the Doctor the truth. The journalists try out ER – Experienced Reality – which means the user can live out the experiences of others. Freeth and Tragan overcome Grebber and place him under their control, luring the Doctor out onto scaffolding atop an Apollo rocket. Tragan, controlling Grebber via ER, tells Freeth of the exhilaration as Grebber pulls the Doctor to their deaths ...

EPISODE TWO

It seems that both Grebber and the Doctor are dead, but when the Brigadier attends Professor Mortimer Willow's autopsy of his friend, the Doctor comes back to life. UNIT cannot move against the Parakon Corporation because of a deal the company is striking with the government. Confronting Freeth and Tragan, the Doctor gets the pair to admit to being aliens, offering Earth new technology from their paradise home world, Parakon. Meanwhile, Sarah and Jeremy have decided to investigate Space World further and see Tragan with some vicious alien animals. Sarah is inside one of the rocket buildings when it takes off and she is discovered by Tragan en route for Parakon. Jeremy alerts the Doctor and Brigadier, and the trio follow in the TARDIS only to emerge into an alien battlefield on the planet Blestinu ...

EPISODE THREE

The Doctor pilots the TARDIS on to Parakon where the party are welcomed as ambassadors by the kindly old President and his loyal attendant Onya. Sarah is rescued from Fortress Tragan by Captain Waldo Rudley of the Presidential Guard. It transpires that Freeth is working against the President. Sarah and Jeremy are invited to a party by Rudley and Sarah is shocked to experience a public execution on an ER channel. At the party, Rasko Heldal is under Tragan's ER control and provokes Waldo into speaking treason. Waldo is arrested. The President explains that Parakon's paradise is based on a planet called rapine which can be made into anything. Onya hints to the Doctor and Brigadier that the President is unaware of all that is going on; the President's son is Chairman Balog Freeth. Anxious to get help for Waldo, Sarah and Jeremy reach the Doctor and Brigadier. As the group makes for the TARDIS, they are confronted by Tragan ...

EPISODE FOUR

The group is imprisoned. Tragan informs Waldo that he will be hunted in the jungle. The Doctor's party is released with help from Onya and they take a flycar out over the deserts created by the life-draining rapine to a small fertile area called the Lacken. Onya is really a research biologist called Katyan Glessey who stumbled upon the horrors of rapine. Her home is now with a native tribe led by Kaido at Kimonya. Waldo is released into the Lacken for the hunt which the Doctor's group monitors via ER. Desperate to save Waldo, Sarah leads the others after him into the territory of the ravenous creature, the Gargan, which advances on them ...

EPISODE FIVE

The Doctor uses a stun gun on the Gargan and hypnotises the creature. Waldo dies from his injuries, but first relays an image of Onya to Tragan and Freeth. Having duped the Gargan when it attacks the Kimonyans during a feast, the Doctor aims to tell the President what is happening. At the palace, the Doctor accesses ER reports showing that rapine is destroying the economies and fertility of the planets that grow it. When wars break out on worlds like Blestinu, the corpses are turned into fertiliser. As the Brigadier leads the Kimonyans to attack the city on giant bats, the Doctor is captured by Tragan and put in the gladiatorial games to face the massive champion, Mr Jenhegger, on a catwalk above a Giant Butcher Toad. The revolution begins, the Doctor saves Jenhegger's life, and when Freeth attacks his father, Jenhegger hurls him into the Toad pit. The Doctor's party departs for Earth.

IN PRODUCTION

During the 1980s, Andrew Mark Sewell proposed a radio adaptation of *Genesis of the Daleks* as a single play, but this was never developed. With *Doctor Who* off the air from 1989, the notion of bringing the format back on radio began in April 1991 when Jon Pertwee was recording *The Adventures of Superman* for Radio 4. Dirk Maggs, the show's Light Entertainment producer, was already established as having an understanding of popular culture and how to create exciting sound drama. When Pertwee was unavailable for Maggs' next series, the actor expressed his desire to start working regularly in radio again as he had done since the 1930s. As the BBC was keen to use Pertwee's vocal skills, Maggs and Pertwee discussed a 'Lost World' science-fiction radio comedy, although the BBC turned down the pilot script. Instead, Pertwee suggested that if BBC Television wasn't interested in *Doctor Who*, BBC Radio might be. Maggs immediately saw the potential and made his first formal approaches on Wednesday 22 January 1992 when he asked BBC Copyright about the rights situation. Two days later, Maggs was erroneously informed that the BBC only owned the rights to the Doctor and the first set of companions. He was advised to contact BBC Television since TV Drama might be developing a revival of its own.

During 1992, TV Drama gave its blessing to the radio version, and BBC Enterprises expressed a desire to issue a brand new *Doctor Who* serial on audio cassette. Light Entertainment felt that a wider audience was required, and suggested broadcast on Radio 5, the BBC's newest channel, already home to cult classics like *Thunderbirds*. In these early stages, Maggs was also developing a new radio series of *The Hitchhiker's Guide to the Galaxy* as another Enterprises co-production, but in late 1992, Radio 1 asked Maggs to look into producing a 65-part *Batman* serial. In the meantime, Jonathan James Moore, now Head of Radio Light Entertainment, assigned another producer to take over *Doctor Who*. The new producer had little interest in the series, and so one of his colleagues, Phil Clarke, inherited Maggs' groundwork; Clarke's other radio work included *The Masterson Inheritance* and *Week Ending*.

Clarke had grown up watching Pertwee in *Doctor Who* and relished the idea of working with him, watching several Pertwee serials on video in preparation. By late 1992, things were moving again. Pertwee recommended that Barry Letts, who had produced his TV serials, should write the episodes. When BBC2 repeated *The Dæmons* from November 1992, Clarke was impressed with Letts' co-scripted serial. Clarke had also just worked with Letts' son, actor Crispin Letts, in a radio dramatisation of Ellis

Peters' *Virgin in the Ice*. Clarke approached Letts and made it clear that although he was from Light Entertainment rather than Drama he had no intention of sending-up *Doctor Who*; he wanted to depict the show as it was in the 1970s, retaining Brigadier Lethbridge-Stewart of UNIT and his favourite companion, Sarah Jane Smith. The producer wanted a 'fast 1990s feel' to the narrative and Letts agreed, pointing out that he had always seen the UNIT stories as being set in the near future.

In December 1992, the project was in limbo. BBC Enterprises only wanted one story, whereas Clarke envisaged two six-part serials. Letts had two story ideas in mind, one of which he had pitched for *Doctor Who* in 1966/7, but was rejected for being too high-concept. This concerned Earth being used as part of a universal manufacturing chain which drained the life from planets, while the production company appeared to act as benefactors from space. Clarke liked this notion since it worked with an image he had for the opening: a massive rocket in Central London. Letts' other narrative – a scientific explanation for ghosts – was thus deferred.

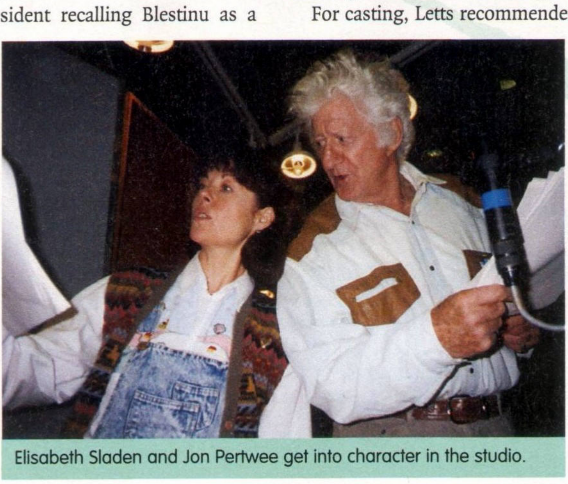
Since Clarke wanted to use Sarah Jane, Letts decided to fit his new narrative in directly after her début serial *The Time Warrior* (even though the opening episode of the next story, *Invasion of the Dinosaurs*, already continued directly on from it). At the start of January, Nicholas Courtney, who had played Lethbridge-Stewart, visited Pertwee who was playing Jacob Marley in *Scrooge – The Musical* at the Alexandra Theatre in Birmingham. Pertwee told his friend of the radio revival which delighted Courtney who enjoyed the medium – he had spent 18 months with the BBC Radio Drama Company. News of the radio venture appeared in January 1993, with Radio 4 being touted as the serial's home. BBC Enterprises now indicated that they wanted a five-episode run which caused Letts to restructure his six-part outline. Speaking on BBC1's *Ross King*, Pertwee hinted that as many as 20 episodes might be made. While early reports suggested Terrance Dicks, Eric Saward and Philip Martin were being considered as writers, Clarke had only approached Letts. It was hinted that the BBC Radio Collection might issue the serial on cassette as early as June or July.

On Tuesday 6 April, Letts was formally commissioned, with recordings booked between Friday 21 and Thursday 27 May. The broadcasts would start on Radio 5 on Friday 27 August at 6.32pm. Letts had started drafting his scripts in March and worked on them, on and off, for two months. In these he created a new companion, an eager but luckless photographic colleague of Sarah's called Jeremy Fitzoliver who added comic relief. The cast list for Episode One noted that Jeremy was 'an upper Class Twit – compared to him the 19-year-old Nigel Pargeter was Einstein material'.

On Monday 26 April, the scripts were formally accepted by the BBC, and two days later Pertwee was contracted. Letts' final revisions were submitted on Thursday 6 May. The scripts, *Dr Who and the Paradise of Death*, had various continuity elements from the television series, such as references to the Time Ram in *The Time Monster*, the Doctor's Venusian proverbs, Sarah working for *Metropolitan*, the Doctor's car Bessie, and the Blinovitch Limitation Effect. Letts also corrected a popular piece of technobabble by having the Doctor confirm that "reverse the polarity of the neutron flow" sounds like nonsense to a classical sub-atomic physicist.

Episode One's script had extra dialogue with Chairman Freeth saying that he wants to know who the Doctor is: "Where he comes from, what his qualifications are, what was the name of his maternal great grandmother. The lot! And I want to know a year last Tuesday. Right?" Episode Two had more of Freeth discussing UNIT with Tragan. Dialogue between the Brigadier and the General commanding UNIT was later split into a separate conversation with the Secretary General of the United Nations. Material about Freeth's secretary, Tracey, was omitted later as was some of the dialogue with Professor Willow. Originally when the Brigadier confronted Freeth, the Chairman asked "If you found a body that had been savaged by a tiger, would you arrest Mr Patel from the corner shop?" In another shortened scene, Freeth admitted that he had been on Earth for "thirty years or so ... on and off. I fell in love with your pretty little planet ... when I came on an early scouting mission as a young man." There was also a long sequence as the Doctor, the Brigadier and Jeremy were stopped by a police car for doing 140 mph in Bessie along the Finchley Road. Freeth's home planet was also changed from 'Parrekon' to 'Parakon', while Letts' scripts referred to the Doctor's vessel as 'TARDIS' rather than 'the TARDIS'.

The script of Episode Three included the President recalling Blestinu as a 'beautiful green world'. The dialogue between Jeremy and Sarah as they played with the ER sets was longer with Jeremy experiencing being a ski-jumper ("the most exciting thing I've done since Nanny first took me to the swings when I was three years old!"). There was more dialogue with the President about the United Nations and rapine. As Sarah and Jeremy arrived at the party, Waldo explains that the other people present do "Nothing at all" for a living because "We're all rich these days. We've all got shares in the Corporation"; the party is being held inside a waterfall. Much of Greckle's dialogue was trimmed as was Heldal telling Sarah that the arrested Waldo is dead. There was extra banter between Sarah and Jeremy trying to start Waldo's aircar, and the Doctor asking the President to talk with him was far longer.



Elisabeth Sladen and Jon Pertwee get into character in the studio.

Elisabeth Sladen, Jon Pertwee and Nicholas Courtney reunite for the radio recording.

The original Episode Four had more dialogue in the confinement room and between the Doctor and the wounded Onya in the flycar. Onya also recalled first finding the Lacken area, "it felt as if I were coming out of a dark room, filled with choking smoke, into fresh air, into the sunlight." There was an extra scene of Tragan attempting to scare Waldo prior to the hunt. The character Ungar – a man outside the observation post – was cut; a brief reference by the Brigadier to 'Mr Ungar' was dropped from Episode Five. There was more dialogue regarding Jeremy's foot being caught by the tree root, and the notion that Tragan was a 'Neglon' was not in the original script. Discussing the Gargan, the Doctor commented that death in its territory was inevitable and that "The Hindus have a similar concept ..."

In Episode Five, the Doctor hypnotised the Gargan using the rhyme 'Klokleeda partha menin klatch' which Letts had devised for *The Dæmons*; the Doctor referred to his old friend 'Agador' [sic]. There was extra dialogue between Freeth and Tragan about how a missile should be launched at the Lacken, and a long discussion in which the Doctor and Sarah talk to Onya about how the Brigadier was training Kaido's men to leave the Lacken. A humour sequence with Jeremy protesting that he was "an investigative journalist" was also dropped. When the Doctor received a radio call from the Brigadier which used the UNIT call signs "Trap One, this is Greyhound," he replied that "everything is in order and quite probably tiggerty-boo." Tragan originally described the gladiatorial Doctor as being dressed "as an old fashioned bondservant, with a baggy frock and apron and big black boots. He's got a curly ginger wig – and a red nose, of course." During the battle, Jenhegger was furious that the Doctor was making "a clown of my mother"; the Doctor removed his outfit, saying "I have no wish to mock your mother." The fight between the Doctor and Jenhegger had more material as they hung from the catwalk.

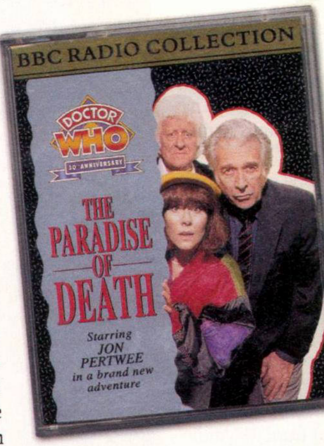
'I NEVER UNDERSTOOD WHY THE BRIG SHOULD HAVE PINK TOENAILS!'

NICHOLAS COURTNEY DWM 289

The Paradise of Death was announced at BBC Enterprises' 30th anniversary launch party at Hammersmith on Tuesday 27 April, with the cassette release scheduled for Monday 6 September, part way through the Radio 5 broadcast. Finding many of the Radiophonic Workshop's mono television sound effects rather hissy, Clarke and studio manager John Whitehall spent two days aboard Whitehall's houseboat near Oxford creating new sounds digitally. Bubble wrap was used for the Gargan, the flapping of Whitehall's wife's handbag for the swarm of bats, Concorde landing for the freighter touch down, and guard dogs for Tragan's 'hellhounds'.

For casting, Letts recommended Harold Innocent and Peter Miles as Freeth and Tragan. Innocent had played Harold M in 1988's *The Happiness Patrol*, while Letts knew Miles from *Doctor Who and the Silurians* and *Invasion of the Dinosaurs*; Miles believed that Letts had seen him as Nyder in the repeats of *Genesis of the Daleks* screened by BBC2 in early 1993. Cast as Jeremy was Richard Pearce of the BBC Radio Drama Company.

Recording began on Friday 21 May 1993 in Maida Value Studio 7 on Delaware Road. The schedule ran between 10am and 7pm each day, recording one episode per day. The first 45 minutes was a read-through after which Letts and Clarke agreed on the cuts required to fit the 28-minute slot. The show was then recorded with scenes grouped to follow specific strands; this allowed Courtney to be released early each day, as he was working on stage in the



evenings. Also in the cast for the first day was Letts' other son, Dominic, a member of the Radio Drama Company.

Over the weekend, Sladen and Miles both attended the Blue Box convention in Bournemouth where Miles read extracts from Letts' scripts. The cast reassembled in Maida Vale Studio 6 on Monday 24 May for Episode Two. Midway through the recording, Letts and Clarke informed Miles that his character wasn't humanoid, and material where Tragan took his face off was added. Innocent envisaged Freeth as a distorted pig-like being. For Episode Three on Tuesday 25, Letts added new dialogue in which Onya fussed over the President's pulse rate. Veteran radio performer Maurice Denham joined the cast as the President; he had appeared in *The Twin Dilemma* in 1984. Before the recording, Denham showed Pertwee a cutting he had brought with him which concerned *Flight to the Stars*, a radio play in which he and Pertwee had worked together 58 years earlier. Episode Four was taped on Wednesday 26; taking part was Trevor Martin who had appeared in *The War Games* as a Time Lord and who had played the Doctor in the 1974/5 stage play *Seven Keys to Doomsday*. Colin Guthrie's spot sound effects included walking over scrunched-up recording tape to simulate the Lacken undergrowth. Over the lunch break, a photo session with the TARDIS prop took place at the nearby Elgin Court sports club. Pertwee brought a version of his costume as the Doctor, although the Brigadier's uniform did not fit Courtney and he remained in his own clothes. David Holt recorded all the announcements for the serial, plus the closing credits for the final episode of the commercial version. This recording over-ran by half an hour. Taping concluded with Episode Five on Thursday 27. The live effects made the recording session very rushed and it over-ran by an hour. Post-production was very demanding, making Clarke glad that only one story had been made after all.

Doctor Who
THE PARADISE OF DEATH
BASED ON A DOCTOR WHO ADVENTURE FIRST BROADCAST ON BBC RADIO IN 1993
BARRY LETTS

Incidental music was composed by Peter Howell whose recording took place in parallel with the dialogue recording. Around 26 minutes of music was composed and used elements of Grainer's theme tune; the tracks had names like *Evil Scene*, *Bat Flight*, *Lacken Jungle* or *Doctor Scene End 2.2*. The theme tune was the stereo mix created for *Slipback*, but with minor amendments, notably the double sting on the cliff-hanger. A suite of music from the serial was issued on the CD *Doctor Who – 30 Years at the Radiophonic Workshop* at the start of July 1993, even before it had been fully mixed into the finished programmes. *The Paradise of Death* required around ten days editing at Broadcasting House. As the stereo mix was completed, Whitehall had to keep listening back to check that the programme sounded all right for its mono medium wave broadcast on Radio 5. One piece of library music was used in Episode One; 55 seconds of *Impressive/Panoramic* from the CD *Grandiose* by Alan Hawkshaw and Hank Marvin.

By June, Letts was discussing the novelisation of his serial with Virgin Books, originally scheduled for release in April 1994. On Sunday 20 June, *Dr Who and the Paradise of Death* was the subject of Paul Donovan's *Radio Waves* column in the *Sunday Times*; Clarke was interviewed about the freedom of the sound medium. Pertwee appeared on *Good Morning with Anne and Nick* on Friday 16 July, discussing both *The Paradise of Death* and the cancelled BBC Enterprises special *The Dark Dimension*. The serial was previewed by a *Radio Times* item entitled *Who's Next* which indicated that the new story 'is set in the 1970s'. The magazine ran a competition, with 25 copies of the cassette as prizes. The programme billings had minimal cast lists for Episodes Two, Four and Five. The début instalment was promoted in a sidebar which had a colour shot of the three stars by the TARDIS, while Mark Thomas provided artwork to accompany Episode Two. On Friday 27 August, the day of Part One's broadcast, Pertwee was interviewed by Gloria Hunniford on her Radio 2 show. On Friday 3 September, Pertwee appeared with Katy Manning on GMTV, promoting the serial and the PanoptiCon event in London.

The cassette release of *The Paradise of Death* contained sequences trimmed from broadcast. Episode One contained extra material of the Doctor and Sarah discussing the Time Ram. Seven extra items appeared in Part Two; Sarah buttering up Clorinda, the Brigadier objecting to Willow opening up the Doctor, Freeth telling the Brigadier that he is "a peach ripe for the plucking," the Doctor telling Freeth how he once spent a long weekend on Alderbarran Two, Freeth admitting that he and Tragan are aliens, Tragan debating on whether to make Sarah uncomfortable, and Sarah saying she will fight Tragan. Episode Three was marginally longer with material of Waldo explaining to Sarah about the Hunts being relayed on ER, and voicing his fears that the ER transmissions are getting crueller. Episode Four had one extra section between Medan and Rance, while Episode Five was effectively as broadcast. Different versions of the opening and closing credits were used. When released on Monday 6 September, the tape reached Number 48 in the UK album charts. A few days before the broadcast of Episode Four, Harold Innocent died. In the *Radio Times* on Thursday 30 September, the letters page included plaudits from the Reverend DC Chedzey of Aylesbury.

Letts' novelisation was published in April 1994 with cover art by Alister Pearson. Letts reinstated cut material, as well as renaming Odun as Albin Dogar, establishing that the Brigadier knew Jeremy's uncle, adding Dr Prebble to the autopsy scenes, and appending various extra sequences. The serial was issued on CD by the BBC Radio Collection in March 2000 with a montage cover by Max Ellis. It has been broadcast several times on BBC7 since January 2003, and an extract from Episode Three appeared on *Doctor Who at the BBC*.

It had been hoped to repeat *The Paradise of Death* over Christmas 1993, but this was deferred to start on Tuesday 12 April 1994. Now on Radio 2 it could be broadcast in stereo. Episode One was promoted with artwork from Garry Leach in the *Radio Times*, and Pertwee appeared on *This Morning* on Tuesday 19 April. However, on Tuesday 10 May, Episode Four was mistakenly broadcast again in place of Episode Five. Courtney told Clarke about the error, and a replacement slot was scheduled a fortnight later. It was this mistake which spurred on the commissioning of a second *Doctor Who* radio series ... DWM

To be continued ...

THE PARADISE OF DEATH

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Episode One	27 August 1993	6.30pm-7.00pm	27'57"
Episode Two	3 September 1993	6.30pm-7.00pm	28'24"
Episode Three	10 September 1993	6.30pm-7.00pm	28'08"
Episode Four	17 September 1993	6.30pm-7.00pm	27'55"
Episode Five	24 September 1993	6.30pm-7.00pm	28'24"

Broadcast on Radio 5. Mono. Actual start time 6.32pm after News Summary.

REPEAT TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N
Episode One	12 April 1994	7.00pm-7.30pm	27'57"
Episode Two	19 April 1994	7.00pm-7.30pm	28'24"
Episode Three	26 April 1994	7.00pm-7.30pm	28'08"
Episode Four	3 May 1994	7.00pm-7.30pm	27'55"
Episode Four	10 May 1994*	7.00pm-7.30pm	27'55"
Episode Five	24 May 1994*	7.00pm-7.30pm	28'24"

Broadcast on Radio 2. Stereo. Actual start time 7.02pm after News Summary.
* Episode Four was broadcast in error instead of the scheduled Episode Five on 10 May 1994. Episode Five was then broadcast as an unscheduled repeat in place of The Bossa Nova Story.

CAST Jon Pertwee *The Doctor*, with **Nicholas Courtney** *Brigadier Lethbridge Stewart* and **Elisabeth Sladen** *Sarah Jane Smith*. With **Harold Innocent** *Freeth*, **Peter Miles** *Tragan*, **Richard Pearce** *Jeremy Fitzoliver*, **Maurice Denham** *The President* [3,5], **Jane Slavin** *Onya* [3-5], **Jonathan Tafler** *Waldo* [3-4]. Other parts were played by **Brian Hall** [1], **Andrew Wincott** [1-2], **Dominic Letts** [1-2], **Jillie Meers** [1-2], **John Harwood** [2], **Emma Myant** [3], **Michael Onslow** [3], **John Fleming** [3], **David Holt** [4], **Julian Rhind Tutt** [4-5], **Trevor Martin** [4-5], **Philip Anthony** [5].

UNCREDITED ROLES Andrew Wincott *Radio Voice [1]/Crestin [1-2]/Bill [1]/Ambulance Man [2]/Man (in Kamelius room) [2]*; **Dominic Letts** *Nobby [1]/Maroc Kitson [1-2]/Wilkins [2]/Soldier [2]*; **Brian Hall** *Grebber [1]/Reporter [1]*; **Jillie Meers** *Clorinda [1-2]/Secretary General of the UN [2]*; **John Harwood** *General Commanding UNIT [2]/Professor Mortimer Willow [2]*; **John Fleming** *Odun [3]/Patrol Leader [3]*; **Emma Myant** *Greckle [3]*; **Michael Onslow** *Rasko Heldal [3]*; **Julian Rhind Tutt** *Guard [4]/Rance [4-5]/Board Member [4]*/Echolocation Operator [5]/Captain-Superintendent Lexan [5]*; **Trevor Martin** *Guard 2 [4]/Ungar [4]*/Kaido [4-5]/Custodian of the Data Store [5]/Jenhegger [5]*; **David Holt** *Medan [4]/Hunter [4]*; **Philip Anthony** *Yallett [5]/Officer of the Day [5]*.
* Not in finished programme

CREDITS *Written by* **Barry Letts.** *Title Music was composed by* **Ron Grainer*** *and arranged by* **Peter Howell***. *Incidental Music was by* **Peter Howell of the BBC Radiophonic Workshop***. *Technical Presentation was by* **John Whitehall**. *The producer was* **Phil Clarke***.
* Credited on commercial version only. On the commercial version, Peter Howell is credited with Additional Music while Phil Clarke is the director.

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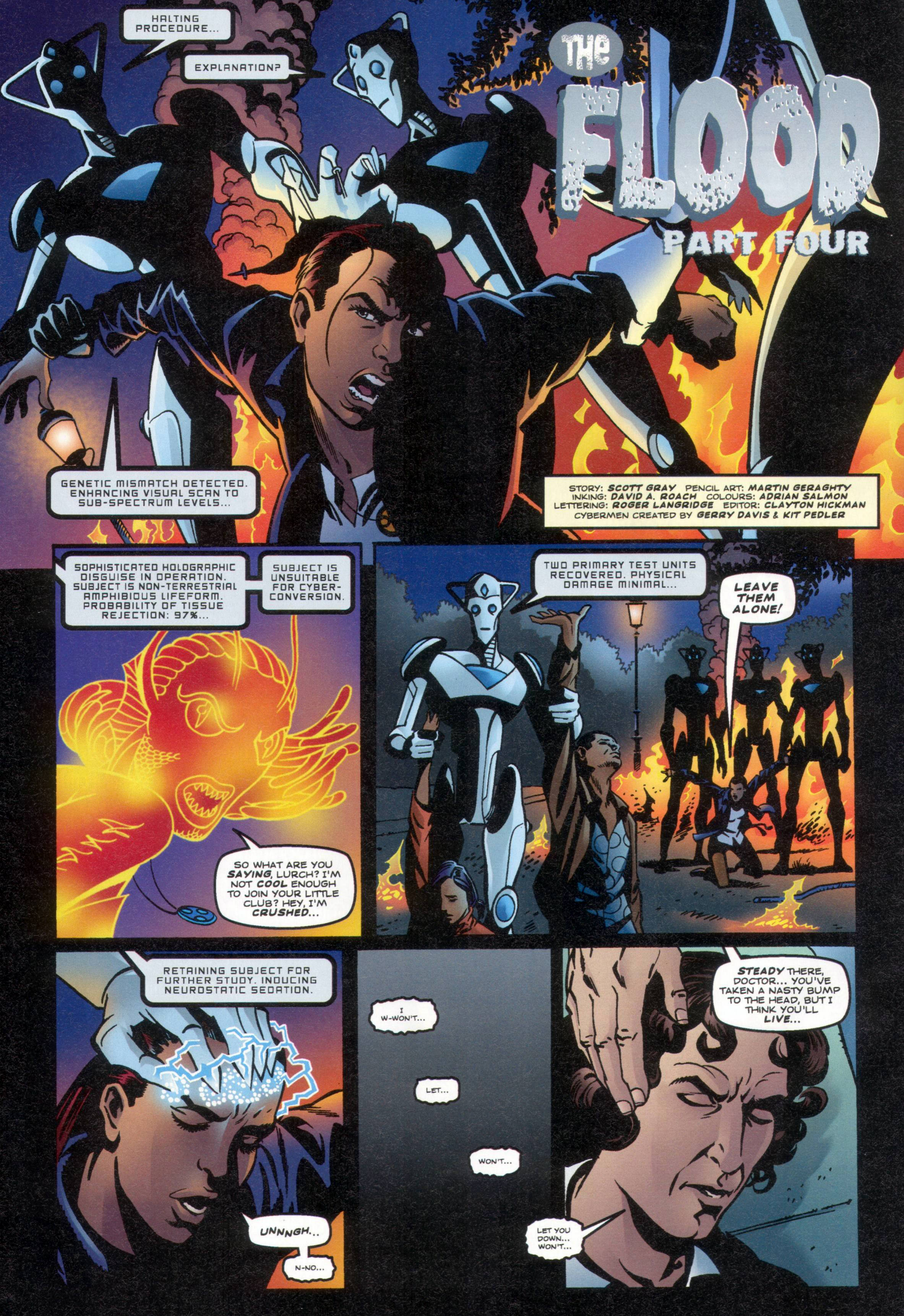
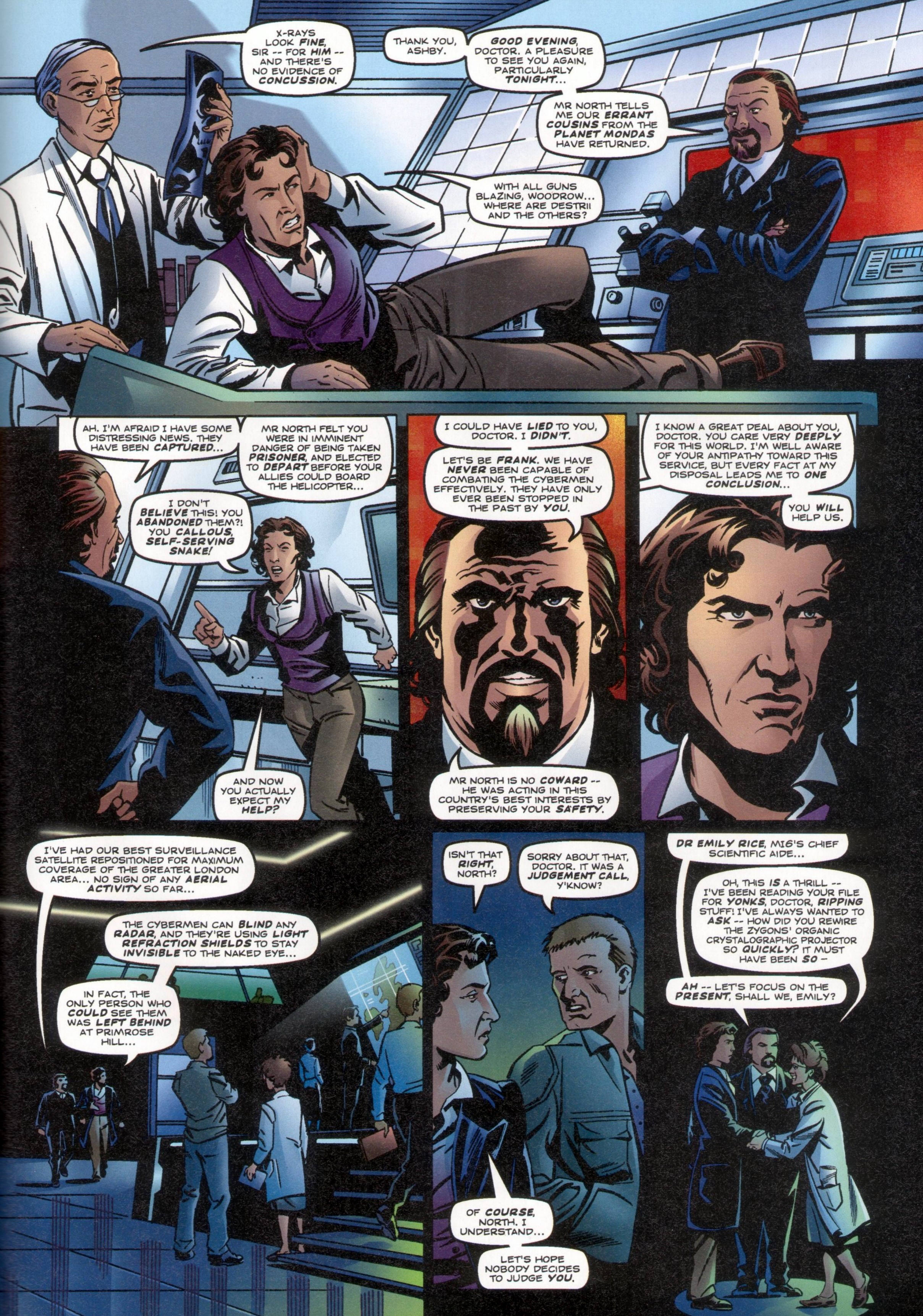
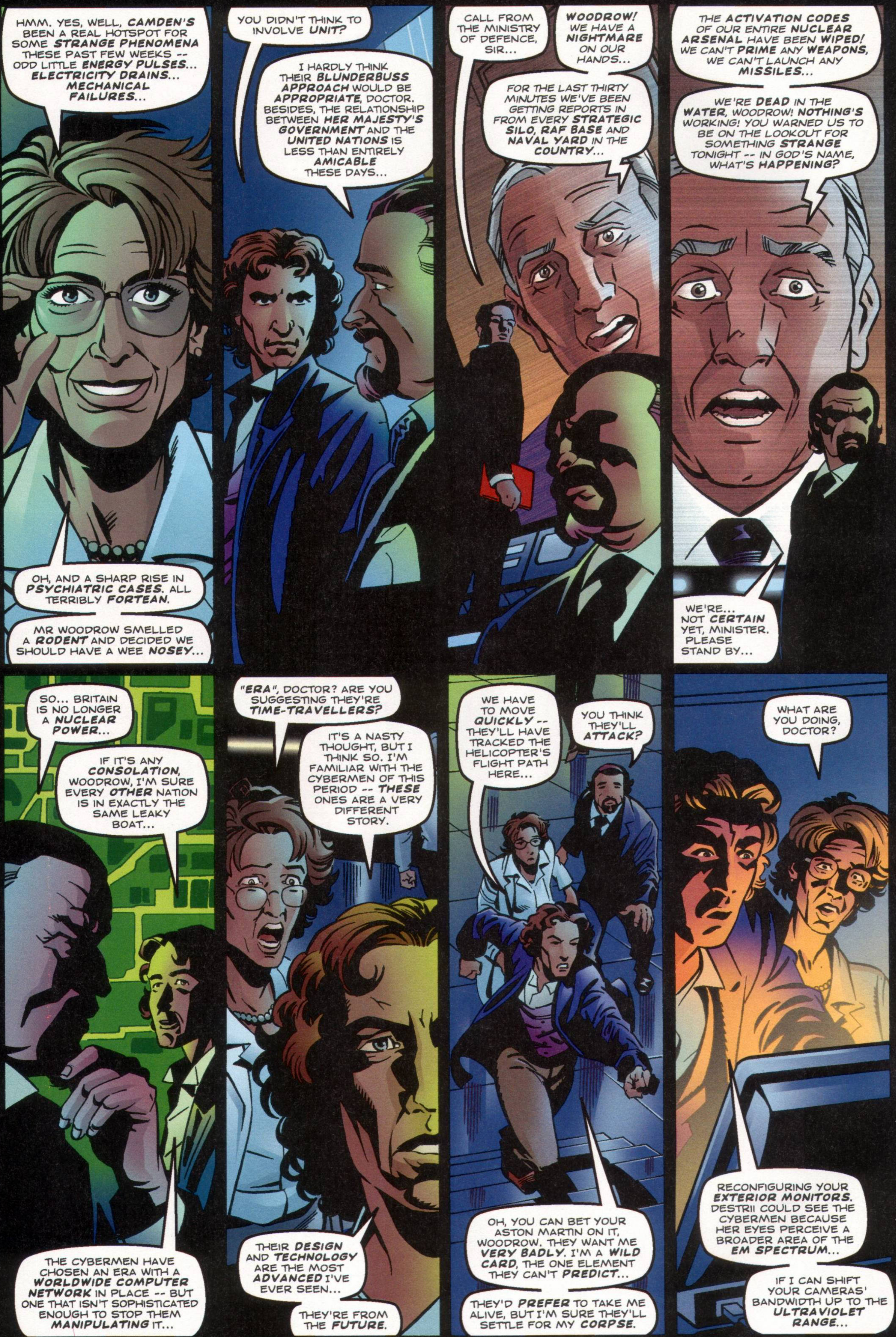


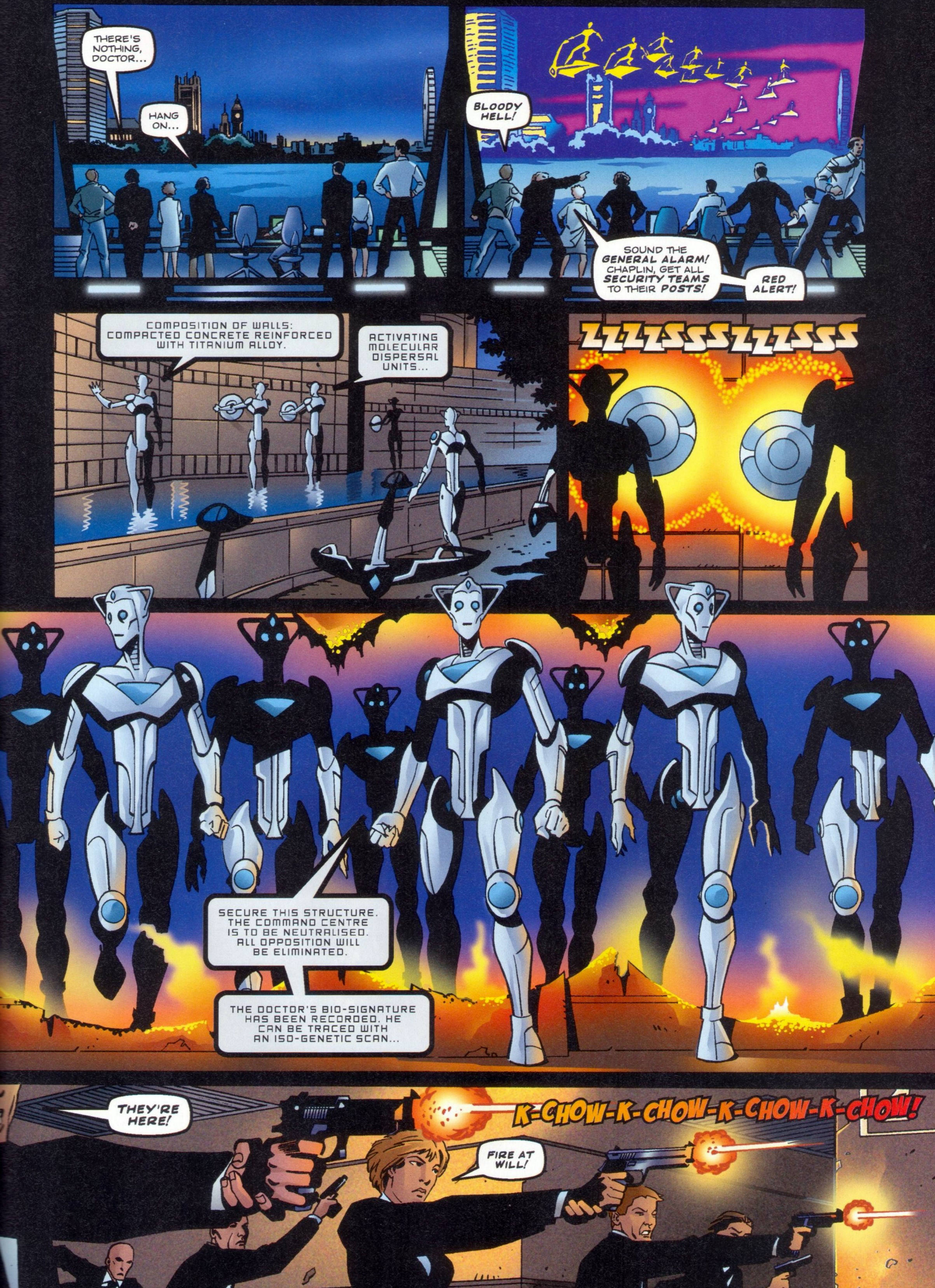
THE FLOOD
PART FOUR

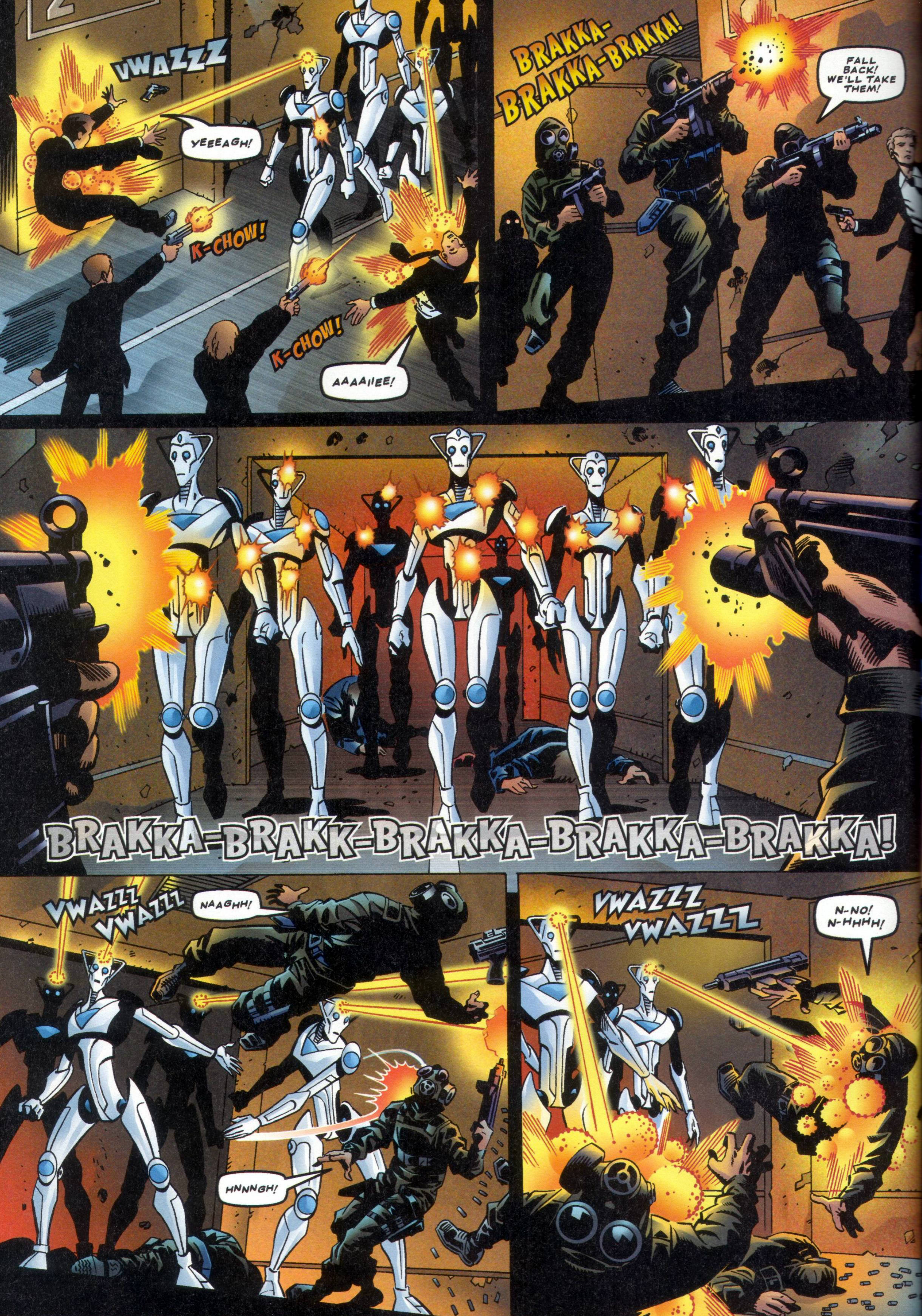
STORY: **SCOTT GRAY** PENCIL ART: **MARTIN GERAGHTY**
INKING: **DAVID A. ROACH** COLOURS: **ADRIAN SALMON**
LETTERING: **ROGER LANGRIDGE** EDITOR: **CLAYTON HICKMAN**
CYBERMEN CREATED BY **GERRY DAVIS** & **KIT PEDLER**

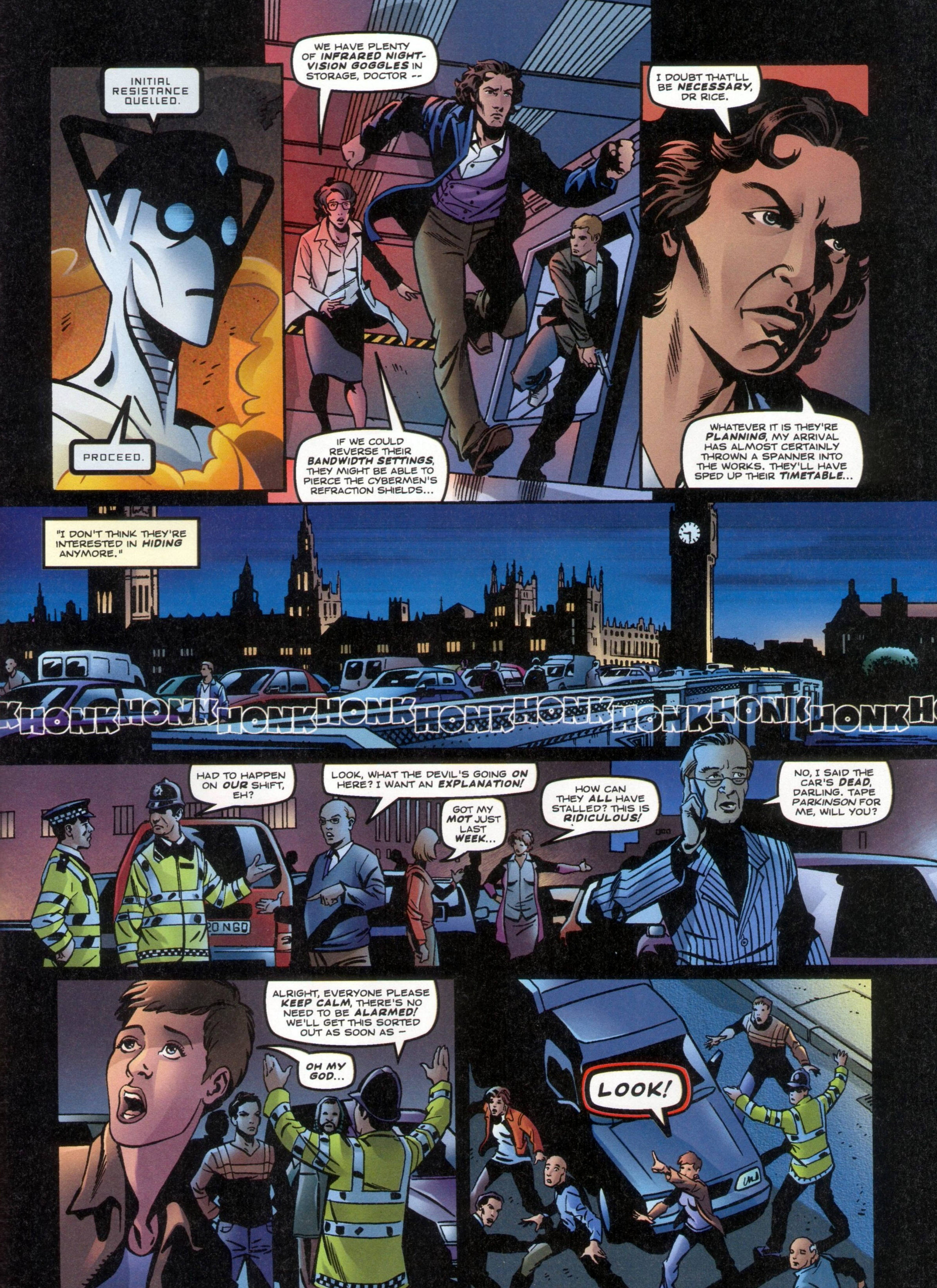
HALTING PROCEDURE...
EXPLANATION?
GENETIC MISMATCH DETECTED. ENHANCING VISUAL SCAN TO SUB-SPECTRUM LEVELS...
SOPHISTICATED HOLOGRAPHIC DISGUISE IN OPERATION. SUBJECT IS NON-TERRESTRIAL AMPHIBIOUS LIFEFORM. PROBABILITY OF TISSUE REJECTION: 97%...
SUBJECT IS UNSUITABLE FOR CYBER-CONVERSION.
SO WHAT ARE YOU SAYING, LURCH? I'M NOT COOL ENOUGH TO JOIN YOUR LITTLE CLUB? HEY, I'M CRUSHED...
TWO PRIMARY TEST UNITS RECOVERED. PHYSICAL DAMAGE MINIMAL...
LEAVE THEM ALONE!
RETAINING SUBJECT FOR FURTHER STUDY. INDUCING NEUROSTATIC SEDATION.
UNNNGH...
N-NO...
I W-WON'T...
LET...
WON'T...
LET YOU DOWN... WON'T...
STEADY THERE, DOCTOR... YOU'VE TAKEN A NASTY BUMP TO THE HEAD, BUT I THINK YOU'LL LIVE...

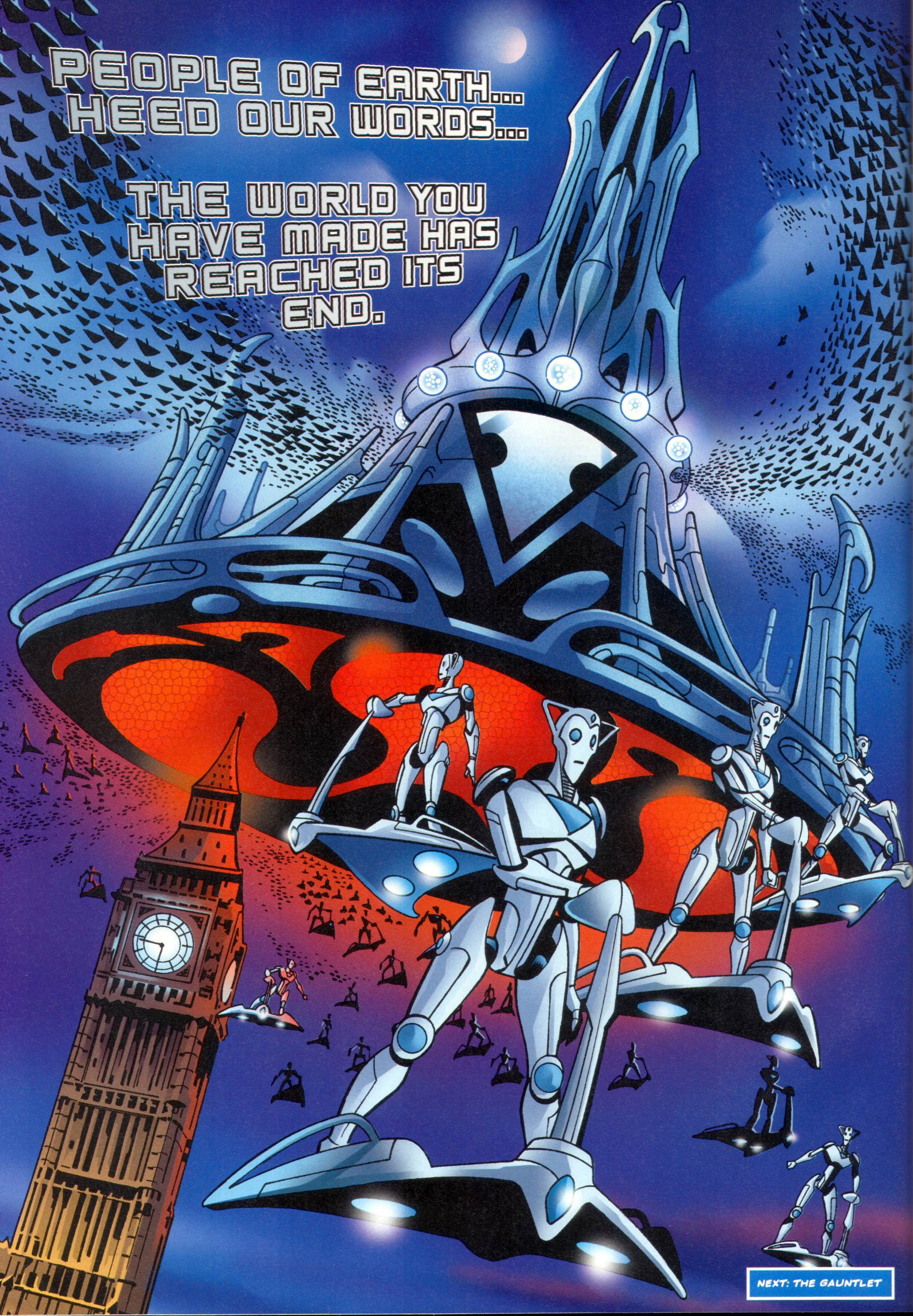

X-RAYS LOOK FINE, SIR -- FOR HIM -- AND THERE'S NO EVIDENCE OF CONCUSSION.
THANK YOU, ASHBY.
GOOD EVENING, DOCTOR. A PLEASURE TO SEE YOU AGAIN, PARTICULARLY TONIGHT...
MR NORTH TELLS ME OUR ERRANT COUSINS FROM THE PLANET MONDAS HAVE RETURNED.
WITH ALL GUNS BLAZING, WOODROW... WHERE ARE DESTRII AND THE OTHERS?
AH. I'M AFRAID I HAVE SOME DISTRESSING NEWS. THEY HAVE BEEN CAPTURED...
MR NORTH FELT YOU WERE IN IMMINENT DANGER OF BEING TAKEN PRISONER, AND ELECTED TO DEPART BEFORE YOUR ALLIES COULD BOARD THE HELICOPTER...
I DON'T BELIEVE THIS! YOU ABANDONED THEM?! YOU CALLOUS, SELF-SERVING SNAKE!
AND NOW YOU ACTUALLY EXPECT MY HELP?
I COULD HAVE LIED TO YOU, DOCTOR. I DIDN'T.
LET'S BE FRANK. WE HAVE NEVER BEEN CAPABLE OF COMBATING THE CYBERMEN EFFECTIVELY. THEY HAVE ONLY EVER BEEN STOPPED IN THE PAST BY YOU.
MR NORTH IS NO COWARD -- HE WAS ACTING IN THIS COUNTRY'S BEST INTERESTS BY PRESERVING YOUR SAFETY.
I KNOW A GREAT DEAL ABOUT YOU, DOCTOR. YOU CARE VERY DEEPLY FOR THIS WORLD. I'M WELL AWARE OF YOUR ANTIPATHY TOWARD THIS SERVICE, BUT EVERY FACT AT MY DISPOSAL LEADS ME TO ONE CONCLUSION...
YOU WILL HELP US.
I'VE HAD OUR BEST SURVEILLANCE SATELLITE REPOSITIONED FOR MAXIMUM COVERAGE OF THE GREATER LONDON AREA... NO SIGN OF ANY AERIAL ACTIVITY SO FAR...
THE CYBERMEN CAN BLIND ANY RADAR, AND THEY'RE USING LIGHT REFRACTION SHIELDS TO STAY INVISIBLE TO THE NAKED EYE...
IN FACT, THE ONLY PERSON WHO COULD SEE THEM WAS LEFT BEHIND AT PRIMROSE HILL...
ISN'T THAT RIGHT, NORTH?
SORRY ABOUT THAT, DOCTOR. IT WAS A JUDGEMENT CALL, Y'KNOW?
OF COURSE, NORTH. I UNDERSTAND...
LET'S HOPE NOBODY DECIDES TO JUDGE YOU.
DR EMILY RICE, MI6'S CHIEF SCIENTIFIC AIDE...
OH, THIS IS A THRILL -- I'VE BEEN READING YOUR FILE FOR YONKS, DOCTOR, RIPPING STUFF! I'VE ALWAYS WANTED TO ASK -- HOW DID YOU REWIRE THE ZYGONS' ORGANIC CRYSTALOGRAPHIC PROJECTOR SO QUICKLY? IT MUST HAVE BEEN SO --
AH -- LET'S FOCUS ON THE PRESENT, SHALL WE, EMILY?


HMM. YES, WELL, CAMDEN'S BEEN A REAL HOTSPOT FOR SOME STRANGE PHENOMENA THESE PAST FEW WEEKS -- ODD LITTLE ENERGY PULSES... ELECTRICITY DRAINS... MECHANICAL FAILURES...
OH, AND A SHARP RISE IN PSYCHIATRIC CASES. ALL TERRIBLY FORTEAN.
MR WOODROW SMELLED A RODENT AND DECIDED WE SHOULD HAVE A WEE NOSEY...
YOU DIDN'T THINK TO INVOLVE UNIT?
I HARDLY THINK THEIR BLUNDERBUSS APPROACH WOULD BE APPROPRIATE, DOCTOR. BESIDES, THE RELATIONSHIP BETWEEN HER MAJESTY'S GOVERNMENT AND THE UNITED NATIONS IS LESS THAN ENTIRELY AMICABLE THESE DAYS...
CALL FROM THE MINISTRY OF DEFENCE, SIR...
WOODROW! WE HAVE A NIGHTMARE ON OUR HANDS...
FOR THE LAST THIRTY MINUTES WE'VE BEEN GETTING REPORTS IN FROM EVERY STRATEGIC SILO, RAF BASE AND NAVAL YARD IN THE COUNTRY...
THE ACTIVATION CODES OF OUR ENTIRE NUCLEAR ARSENAL HAVE BEEN WIPED! WE CAN'T PRIME ANY WEAPONS, WE CAN'T LAUNCH ANY MISSILES...
WE'RE DEAD IN THE WATER, WOODROW! NOTHING'S WORKING! YOU WARNED US TO BE ON THE LOOKOUT FOR SOMETHING STRANGE TONIGHT -- IN GOD'S NAME, WHAT'S HAPPENING?
WE'RE... NOT CERTAIN YET, MINISTER. PLEASE STAND BY...
SO... BRITAIN IS NO LONGER A NUCLEAR POWER...
IF IT'S ANY CONSOLATION, WOODROW, I'M SURE EVERY OTHER NATION IS IN EXACTLY THE SAME LEAKY BOAT...
THE CYBERMEN HAVE CHOSEN AN ERA WITH A WORLDWIDE COMPUTER NETWORK IN PLACE -- BUT ONE THAT ISN'T SOPHISTICATED ENOUGH TO STOP THEM MANIPULATING IT...
"ERA", DOCTOR? ARE YOU SUGGESTING THEY'RE TIME-TRAVELLERS?
IT'S A NASTY THOUGHT, BUT I THINK SO. I'M FAMILIAR WITH THE CYBERMEN OF THIS PERIOD -- THESE ONES ARE A VERY DIFFERENT STORY.
THEIR DESIGN AND TECHNOLOGY ARE THE MOST ADVANCED I'VE EVER SEEN...
THEY'RE FROM THE FUTURE.
WE HAVE TO MOVE QUICKLY -- THEY'LL HAVE TRACKED THE HELICOPTER'S FLIGHT PATH HERE...
YOU THINK THEY'LL ATTACK?
OH, YOU CAN BET YOUR ASTON MARTIN ON IT, WOODROW. THEY WANT ME VERY BADLY. I'M A WILD CARD, THE ONE ELEMENT THEY CAN'T PREDICT...
THEY'D PREFER TO TAKE ME ALIVE, BUT I'M SURE THEY'LL SETTLE FOR MY CORPSE.
WHAT ARE YOU DOING, DOCTOR?
RECONFIGURING YOUR EXTERIOR MONITORS. DESTRII COULD SEE THE CYBERMEN BECAUSE HER EYES PERCEIVE A BROADER AREA OF THE EM SPECTRUM...
IF I CAN SHIFT YOUR CAMERAS' BANDWIDTH UP TO THE ULTRAVIOLET RANGE...


THERE'S NOTHING, DOCTOR...
HANG ON...
BLOODY HELL!
SOUND THE GENERAL ALARM! CHAPLIN, GET ALL SECURITY TEAMS TO THEIR POSTS!
RED ALERT!
COMPOSITION OF WALLS: COMPACTED CONCRETE REINFORCED WITH TITANIUM ALLOY.
ACTIVATING MOLECULAR DISPERSAL UNITS...
ZZZZSSSZZZZSSS
SECURE THIS STRUCTURE. THE COMMAND CENTRE IS TO BE NEUTRALISED. ALL OPPOSITION WILL BE ELIMINATED.
THE DOCTOR'S BIO-SIGNATURE HAS BEEN RECORDED. HE CAN BE TRACED WITH AN ISO-GENETIC SCAN...
THEY'RE HERE!
K-CHOW-K-CHOW-K-CHOW-K-CHOW!
FIRE AT WILL!


VWAZZZ
YEEEAGH!
K-CHOW!
K-CHOW!
AAAAIIEE!
BRAKKA-BRAKKA-BRAKKA!
FALL BACK! WE'LL TAKE THEM!
BRAKKA-BRAKK-BRAKKA-BRAKKA-BRAKKA!
VWAZZZ VWAZZZ
NAAGHH!
HNNNGH!
VWAZZZ VWAZZZ
N-NO! N-HHHH!


INITIAL RESISTANCE QUELLED.
PROCEED.
WE HAVE PLENTY OF INFRARED NIGHT-VISION GOGGLES IN STORAGE, DOCTOR --
IF WE COULD REVERSE THEIR BANDWIDTH SETTINGS, THEY MIGHT BE ABLE TO PIERCE THE CYBERMEN'S REFRACTION SHIELDS...
I DOUBT THAT'LL BE NECESSARY, DR RICE.
WHATEVER IT IS THEY'RE PLANNING, MY ARRIVAL HAS ALMOST CERTAINLY THROWN A SPANNER INTO THE WORKS. THEY'LL HAVE SPED UP THEIR TIMETABLE...
"I DON'T THINK THEY'RE INTERESTED IN HIDING ANYMORE."
HONK HONK HONK HONK HONK HONK HONK HONK HONK HONK
HAD TO HAPPEN ON OUR SHIFT, EH?
LOOK, WHAT THE DEVIL'S GOING ON HERE? I WANT AN EXPLANATION!
GOT MY MOT JUST LAST WEEK...
HOW CAN THEY ALL HAVE STALLED? THIS IS RIDICULOUS!
NO, I SAID THE CAR'S DEAD, DARLING. TAPE PARKINSON FOR ME, WILL YOU?
ALRIGHT, EVERYONE PLEASE KEEP CALM, THERE'S NO NEED TO BE ALARMED! WE'LL GET THIS SORTED OUT AS SOON AS –
OH MY GOD...
LOOK!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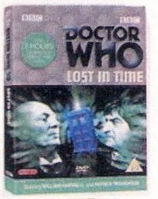

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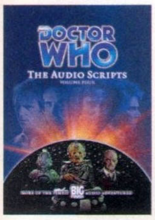

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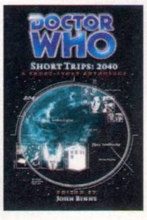

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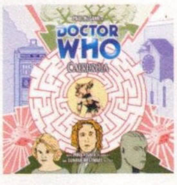

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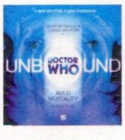

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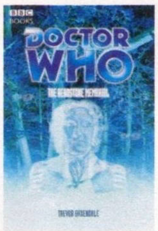

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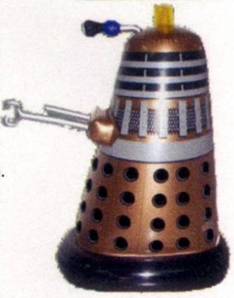

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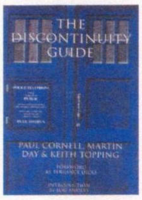

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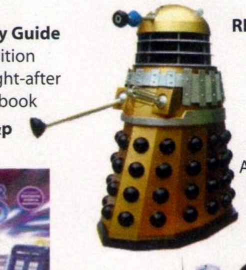

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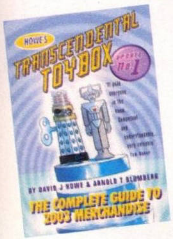

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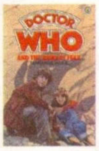

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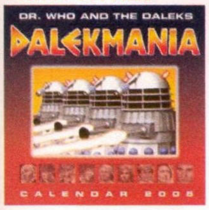

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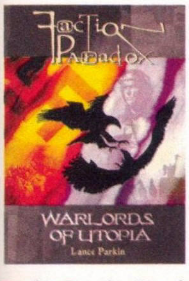

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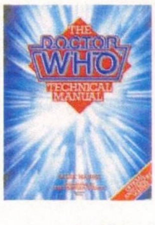

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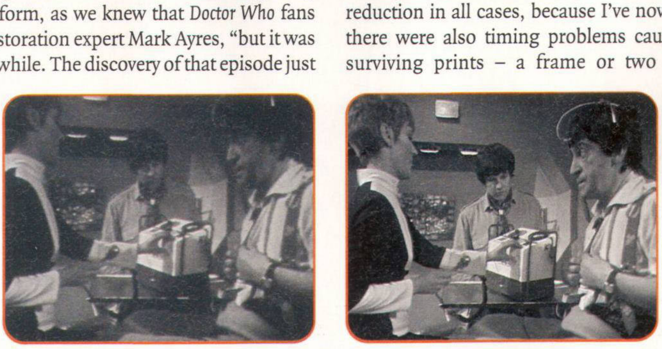
DOCTOR WHO: LOST IN TIME

A DVD STARRING **WILLIAM HARTNELL** AND **PATRICK TROUGHTON** PREVIEW BY **DAVID DARLINGTON**

As you can see from the list on the facing page, *Lost in Time* is a dream come true for fans of 1960s *Doctor Who* – containing, as it does, every surviving individual episode or clip from the first six years of the show. "An 'orphaned episodes' package, of some description, has been on the cards for several years," declares content producer Paul Vanezis. "The intention was always to release the episodes alongside all the extracts and clips. The recovery of *Day of Armageddon* was the thing which made BBC Worldwide decide to go ahead with *Lost in Time*. As soon as the episode went back to the BBC, it was inevitable that it would become a commodity for copyright criminals." "We wanted to get *Day of Armageddon* available officially, in restored form, as we knew that *Doctor Who* fans would be anxious to see it," concurs sound restoration expert Mark Ayres, "but it was an idea that we'd been knocking around for a while. The discovery of that episode just brought it to the surface earlier."

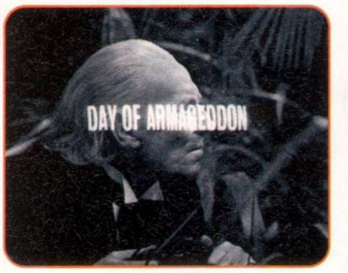
"They're a good set of episodes even though the stories are incomplete," remarks the disc's other content producer, Steve Roberts. The recovery of *Day of Armageddon* earlier this year was definitely the catalyst, though – we had another release pencilled into the slot, but it made more sense to get the newly-found episode out there reasonably quickly." Having decided to put out a package of 22 episodes, didn't this mean five times as much work as a normal DVD release? Or even more perhaps, given that the black and white episodes tend to require the most careful and intensive restoration work? "The time allotted was about the same as for a normal four- or six-part release," Ayres reveals, "so, yes, it was pressured! But I just took the phone off the hook, cancelled everything else, and went for it. I know that the team working on the visuals did much the same ..." "The schedule was very, very tight!" agrees Roberts. "Partly due to me not noticing until quite late in the day that BBC Worldwide had requested an earlier delivery date than normal! So we had to do a bit of negotiating, and a few people were working 18-hour days for a while. At one point we were VidFIRE-processing on four different machines at the same time ..."

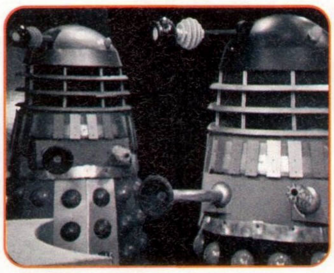


All of the episodes have been extensively restored, as this 'before and after' example from **The Wheel in Space** Episode 3 helps to demonstrate.

"Something which has changed since we started restoration work on *Doctor Who* episodes," Roberts continues, "is the ease with which we can now clean up blemishes and other defects. When I first cleaned-up *The Lion*, every single blemish had to be corrected using a frame store and a vision mixer in an edit suite, each correction being an individual videotape edit. Since then, tools such as 'Scratchbox' have become available, to let us paint out blemishes very quickly and easily." Mark Ayres has been keeping up with changes of technology as well: "In some cases, where I had restored previous Radio Collection CD releases from film prints, I was able to reuse part, if not all, of my previous work. But for *Lost in Time* I still redid the noise reduction in all cases, because I've now got better plug-ins for that. In some cases, there were also timing problems caused by the removal of poor edits from the surviving prints – a frame or two here or there plays merry hell with the synchronisation. The film sound for *The Enemy of the World* 3 was desperately bad, so the sound for that comes courtesy of Graham Strong's off-air audio recording of the time. *The Celestial Toymaker* 4 had another problem in that there were a number of breaks in the film, and the 'Next Episode' caption had been removed. By careful comparison of the film sound with the off-air recording I was able to determine exactly how many frames were missing at each point. I then repaired these cuts using the off-air audio recording, and the picture team used their clever software to recreate the missing frames. We'd previously used similar techniques for *The Faceless Ones*."

Presenting such a diverse set of episodes has had the obvious result that the commentary tracks have had to be approached differently for this release – there would, unusually, be a glut of potential contributors, for one thing. "We knew early on that we were only going to try to put commentaries on six episodes," says Roberts, "but even that entailed a frantic process of shuffling people around to try to get them together on our recording days. Derrick Sherwin now lives in Thailand, so we were extremely lucky that he happened to be over here when we were recording commentaries. I'd met Tristan DeVere Cole many years ago, and I knew he would be good value. I'd also like to say a massive 'thank you' to Gary Russell, who was able to jump in to provide moderator duties at very short notice. Peter Purves did a great job of pulling his commentary team for *Day of Armageddon* together too, and I hope to be able to work with him again in the future."





"WE WANTED TO RELEASE **DAY OF ARMAGEDDON** OFFICIALLY, AS WE KNEW THAT FANS WOULD BE VERY ANXIOUS TO SEE IT!"

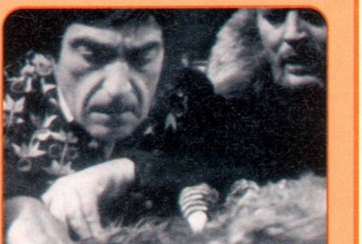
"I think we will be using moderators more and more as people get older," Vanezis admits. "Trying to remember fine detail of what happened up to 40 years ago is hard for some contributors. If we can do anything to help them give us the right information, then that's what we should do. What Gary does is, by careful questioning, try to trigger memories and further conversation that the audience may find informative. What we're careful not to have the moderator do, is to provide the information himself – it has to come from the contributors. We have also slightly updated *The Missing Years* documentary, with an extra feature filmed by Paul Scoones and Adam McGechan in New Zealand, which includes interviews with Neil Lambess, Bruce Grenville and Paul Scoones, who were responsible for the recovery of *The Lion*. This basically brings us up to date with the two new episode recoveries, and I think gives Bruce Grenville, in particular, the credit he deserves for getting it back to the BBC."

Although it's an impressive release, it doesn't contain every episode from incomplete stories – there's nothing from *The Reign of Terror* or *The Invasion*, for instance. "We didn't include stories which had less than half of their episodes missing," Roberts explains, "because we know that we can release these stories in their own right, just as we did on VHS." An obvious advantage of the DVD format over VHS is the ability to put pure audio material on without wasting space – and so *The Crusade* and *The Moonbase* have been included in their entirety, give or take some missing visuals. "When *The Crusade* was released on video," states Mark Ayres, "it included a CD of the two missing episodes. We felt that fans might feel cheated if they bought *The Crusade* on DVD and those two recordings were not similarly included. Having done that, we realised that *The Moonbase* would be worth the same treatment." Was there consideration given to incorporating more audio material, or would you have been worried about treading on the toes of BBC Audio? "That was a consideration," Ayres confirms. "I work across the whole range of 'original series' *Doctor Who* merchandise – the DVDs, the Radio Collection releases, the soundtracks – and I am definitely wary of one range treading on the toes of another. I make no apology for the fact that a great part of our job is to maximise the return for the brand across all media. To have included more audio-only episodes here would have given rise to major budgetary and disc-space issues – I really cannot imagine many people sitting in front of their TVs with their eyes closed listening to that many episodes with no visual accompaniment or audio description. The Radio Collection CDs are the best way of presenting that material ..."

And finally – given that all concerned in the development and production of *Lost in Time* seem to have gone to great lengths to make this release a definitive summation of all the 'orphaned' material in the archives – how frustrating would it be if, say, Episode 3 of *The Savages* was to turn up next Tuesday? "I think I'd be too busy being happy to worry about that!" grins Steve Roberts. "It would be a shame in a way, but the reality is, if we thought that way, a release like this would never happen. At some point you've got to bite the bullet and just do it – so we did! We may see a handful of episodes come back in the future – and no, I have no leads on any, before you ask – and maybe some more clips, but I think the days of whole stories coming back are long gone ... DWM

ONE BIT OF DOCTOR WHO YOU DEFINITELY **HAVEN'T** HEARD BEFORE ...

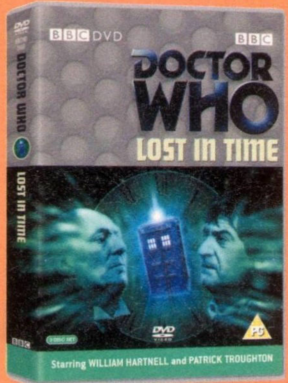
Why? Because no-one has – as **Mark Ayres** explains ...



Towards the end of Episode 2 of *The Abominable Snowmen*, the camera tracks in to the sphere as it starts moving around the base of the Buddha statue, then we cut to the Doctor examining the captured Yeti. The Doctor's line is "You were right about one thing, Victoria ..." – and there is a fault on the film print at this point. The monks' chanting cuts out a few seconds before the end of the scene with the sphere and the Buddha, and the first few seconds of the meeting room scene are also silent. Then there's a pop and "... toria." When I did the audio release of this story, I found the same fault on the off-air recording, which means that it was transmitted like that. I suspect a problem with the original video tape edit (probably a physical tape splice) which was faithfully transferred to the film prints that were struck from the tape before it was wiped.

When this episode was released on video, the faulty section was chopped out, losing the end of the courtyard scene and coming in after the Doctor's line on his next one: "This creature certainly doesn't seem to be flesh and blood." Of course, such an edit was not going to be good enough for the Restoration Team! Hence, when I was compiling the BBC Radio Collection CD release, I set about reconstructing the missing bits. The chanting was fairly easy – I nicked a couple of sections from earlier in the episode, and continued what was there so that it made musical sense until the end of the scene. Then I had to reconstruct Patrick Troughton's line. This was not so easy. Firstly, I worked out what it was, with reference to the script and by lip-reading! Obviously, Patrick did not say the exact same line anywhere else, so I scoured numerous Troughton episodes until I had found every syllable or word I needed (you – were – right – a – bout – one – thing – Vic) with roughly the right intonation and inflexion, and with similar ambience and presence. This was complicated by having to find them clear of background sound, too, though one syllable I only found in usable form in a speech in the TARDIS, so I had to filter the hum out.

These syllables were then strung together in the right order (making sure that they synchronised with Patrick's lips – even though I was only working on the CD release at that stage I was mindful of a future video / DVD release), then formant filtered, EQd, re-pitched, re-ambienced and so on, until the inflexions matched and it all sounded as seamless as possible. Then I looped a bit of the original background sound behind the patch to help disguise it. It was a lot of work – I think it took me a couple of days, mainly on the research – but quite successful, I think.



RELEASED NOVEMBER 2004

EPISODES

- *The Crusade* 1: *The Lion*
- *The Crusade* 3: *The Wheel of Fortune* – with commentary by Julian Glover
- *The Crusade* 2: *The Knight of Jaffa* and 4: *The Warlords* – audio soundtrack only
- *The Daleks' Master Plan* 2: *Day of Armageddon* – with commentary by Peter Purves, Kevin Stoney and Ray Cusick
- *The Daleks' Master Plan* 5: *Counter Plot* and 10: *Escape Switch*
- *The Celestial Toymaker* 4: *The Final Test*
- *The Underwater Menace* Episode 3
- *The Moonbase* Episodes 2 and 4
- *The Moonbase* Episodes 1 and 3 – audio soundtrack only
- *The Faceless Ones* Episodes 1 and 3
- *The Evil of the Daleks* Episode 2 – with commentary by Deborah Watling
- *The Abominable Snowmen* Episode Two – with commentary by Deborah Watling
- *The Enemy of the World* Episode 3
- *The Web of Fear* Episode 1 – with commentary by Deborah Watling and Derrick Sherwin
- *The Wheel in Space* Episode 3
- *The Wheel in Space* Episode 6 – with commentary by Derrick Sherwin and Tristan DeVere Cole
- *The Space Pirates* Episode Two

SPECIAL FEATURES

- Surviving footage from *The Daleks' Master Plan*, *The Smugglers*, *The Tenth Planet*, *The Power of the Daleks*, *The Highlanders*, *The Underwater Menace*, *The Macra Terror*, *The Abominable Snowmen*, *The Web of Fear*, *Fury from the Deep* and *The Wheel in Space*
- Location film from *The Smugglers* and *The Abominable Snowmen*
- William Russell's introductions to episodes 1 and 3 of *The Crusade*, plus afterword
- 8mm off-screen footage from the Hartnell and Troughton eras
- BBC1 trail for *The Power of the Daleks*
- Surviving clips from 8mm film of *The Evil of the Daleks* in studio
- 8mm colour film shot in the studio from *Fury from the Deep*
- Raw film trims from *Fury from the Deep* battle in Episode 6
- Surviving clips from film inserts from *The Space Pirates*
- *The Missing Years* – updated version of the 1998 BBC Video documentary including surviving footage from *Galaxy 4*
- Easter Eggs

DWM REVIEWS

WARNING: SPOILERS AHEAD!

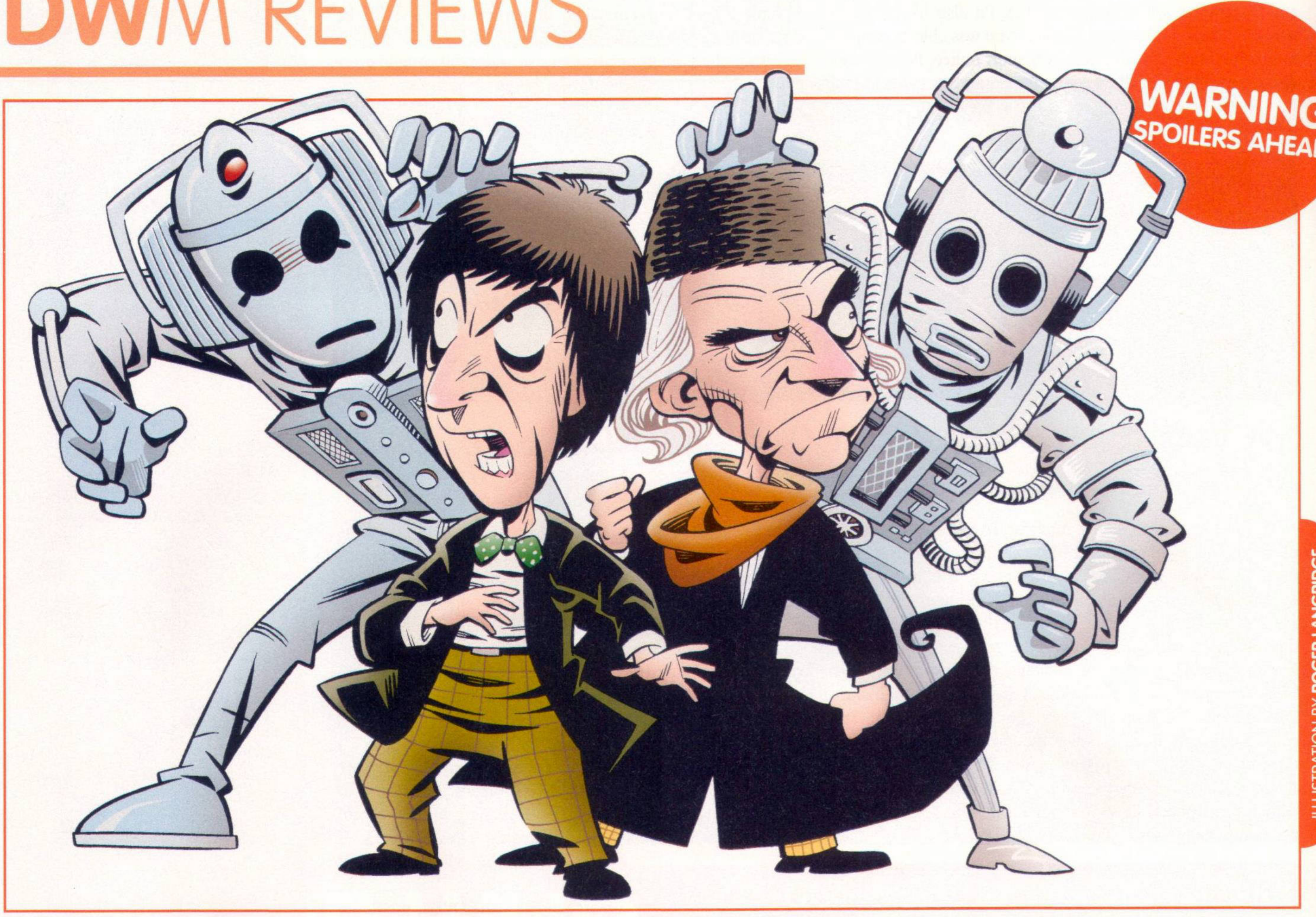
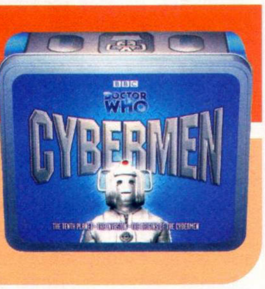


ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO: CYBERMEN

(CONTAINS **THE TENTH PLANET** AND **THE INVASION** PLUS **ORIGINS OF THE CYBERMEN**)



CD TIN SET BBC AUDIO
AUTHORS KIT PEDLER & GERRY DAVIS AND DERICK SHERWIN **RRP** £29.99
REVIEWER VANESSA BISHOP

BBC Audio's *Cybermen* tin follows the same format as last year's *Daleks* release: two TV soundtracks – *The Tenth Planet* and *The Invasion* – plus a supplementary disc, this time David Banks' speculative history, *Origins of the Cybermen*. This time, though, of the 12 episodes contained here, only three of them are actually missing from the television archives, with the rest all having been previously released on video. Over the years though, soundtracks have proved to be by far the best and most seamless way of enjoying incomplete stories. The telesnap/8mm-film reconstruction of *The Tenth Planet*'s Episode 4 seen on the BBC video is a commendable piece of work, but it rather jars with the surviving episodes alongside it. Soundtracks have the opposite effect – they bring everything into line and smooth out the differences.

The Tenth Planet and *The Invasion* represent the beginning and the end of the Cybermen – as far as the 1960s stories are concerned anyway, which, *Tomb of the Cybermen* aside, stuck with the Cybermen's single aim of invading the Earth and converting its population. What the pairing of these two stories also draws attention to is how important the Cybermen have been in setting up and shaping the programme's various futures. Not only does *The Tenth Planet* introduce the idea of regeneration, it's also the first true exponent of the 'base under siege' storyline used so much in Patrick Troughton's first two years. *The Invasion*, similarly, consolidated the idea of UNIT and set the Earth-based format of the Jon Pertwee years.

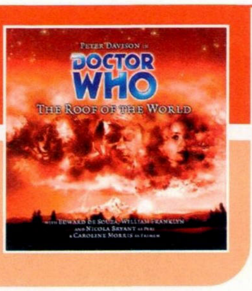
The problem these adventures have on audio, however, is that we already know how the stories they tell should look and flow. *Tenth Planet* makes an atmospheric first story for the Cybermen, its smallish snow-capped base buried in the ice of the South Pole providing a claustrophobic setting. It's well-designed, directed and acted, with William Hartnell turning in a particularly commanding and enigmatic last performance. Its plot starts out well too, with Earth's energy being drained by the Cybermen's planet Mondas. Great dialogue and some snappy delivery from the cast see it solidly to its halfway point, but things get into a bit of a mess from there on, with Episode 3 getting hung up on the sabotaging of the Z-Bomb, and Mondas' destruction, which seems to come out of nowhere. Despite that, there's a taut edginess that binds the production together. *Tenth Planet*'s audio version, linked by Anneke Wills, naturally suffers the same highs and lows but is made slightly less compelling through the decision to hold back on any significant description of the Cybermen. I'm still part of a (probably small) minority that thinks the original Cybermen were the best. Forget all the anti-propaganda about how their costumes were held together with sellotape – the first Cybermen are the embodiment of the man-machine; a horrible, barely-covered cacophony of flesh, plastic, metal and bone. Ignoring how different and still recognisably human the *Tenth Planet* Cybermen are takes away a lot of the story's uniqueness and horror. It's a moot point perhaps, but I'm not even sure I agree with the vague description we do get, as I've never really seen *The Tenth Planet*'s Cybermen as simply 'silver'. This, though, doesn't appear to be an oversight by BBC Audio but rather a peculiar matter of policy, as *The Invasion*'s Cybermen receive the same stock description.

The clever thing about *Doctor Who*'s 1960s Cybermen stories is how the programme stretched their menace out and appeared to be working to an overall plan. *The Invasion* is a story that could have happened at any time but seems stronger, more credible, and more of an event for following other stories, such as *The Moonbase* and *The Wheel in Space*, which showed the Cybermen working to build bridgeheads in readiness for just such an attack. *The Invasion* offers an agreeable contrast to *The Tenth Planet*, the bleak snows of the South Pole being swapped for the busy and aggressively contemporary streets of 1970s London. Where *The Tenth Planet*'s focus is small and contained, *The Invasion*'s is big and open, with lots of handsome location work and expensive-looking action. It also has an unusual atmosphere, an intriguing spiky realism that's reflected in Don Harper's gloriously clandestine music and its unique portrayal of UNIT as a large and vaguely sinister organisation, complete with shadowy plain-clothes operatives in blacked-out limousines. *The Invasion* sees the Cybermen invading Earth by using the technology of electronics company International Electromatics. Kit Pedler and Derrick Sherwin's story probably keeps back the Cybermen for one episode too many, but for an eight-part story, only the fourth instalment – one of the 'missing' ones, and the one with the helicopter rescue – feels like padding.

The Invasion works better than expected on audio. Personally I would have liked to have heard Zoë actress Wendy Padbury on narration duties, for the sake of variety and because she did such a good and precise job on *The Wheel in Space*, and because there are no more obvious opportunities to include her. Frazer Hines, however, seems to be BBC Audio's voice of choice for the Second Doctor's era, even though, to my ear, he sometimes sounds flat and uninvolved. The soundtrack's obvious losses are the Douglas Camfield-staged battles between UNIT and the Cybermen forces, and the moment of invasion itself, with the Cybermen climbing out of the sewers and that iconic march down the steps of St Paul's. Its gains are how it allows us to concentrate more on character. The big one, of course, is International Electromatics' Director and Cyber agent Tobias Vaughn, played with a Bond villain's cold charm by Kevin Stoney. Vaughn represents the battle between man and Cyberman – while he craves their power and values their technology, allowing them to convert his body, he remains fiercely independent, emphatic that his brain is still human and that he is better and cleverer than his allies because of it. *The Invasion*'s Cybermen, however, are a bit more contentious. In one way their muscular new look and new hand-held weapons completely suit the story's use of them as soldiers, but it's also the way they've been used ever since.

Which, in a roundabout way, brings us to David Banks and his *Origins of the Cybermen*. Reconciling disparate bits of *Doctor Who* into one long and seamless storyline is either your thing or it's not. Personally I think writing false histories to pretend events is a bit silly, so I consequently found Banks' po-faced and deliberately highbrow approach to be a little over the top – but it's there if you want it, rounding off a surprisingly solid collection.

DOCTOR WHO: THE ROOF OF THE WORLD



AUDIO DRAMA BIG FINISH
AUTHOR ADRIAN RIGELSFORD
RRP £13.99
REVIEWER MATT MICHAEL

Confounding initial suspicions that a story set in Tibet featuring an ethereal alien presence lurking in an ice pyramid inside a mountain cave was bound to revisit Haisman and Lincoln territory, *The Roof of the World*'s baddie takes its inspiration from a different source. The entity that manifests itself as the lost explorer Lord Mortimer Davey, is, in fact, one of the Lovecraftian Old Ones, and its goal is not physical rebirth, but the domination of the human soul. It's a reasonable idea that's not served well by the execution. Sadly, Adrian Rigelsford's monster has nothing of the batrachian repulsiveness of Lovecraft's memorable creations – Erimem's claim that the creature is something from her worst nightmare refers more to its emotional impact than its actual presence – which tends to undermine the climactic revelation that the polished and mirror-like ice pyramid is a trap for the creature, the theory being that evil cannot bear to look upon itself. This fault is not helped by the Doctor mocking the creature, although this neatly ties in to the mirror theme by turning the monster's own *modus operandi* against it.

The most striking thing about the story is the way that Rigelsford matches theme to structure. The monster operates on two levels – the spiritual, and the physical. Hence the second episode, focusing almost exclusively on the 'ghosts' of Erimem and Davey, sees Erimem's self-esteem slowly broken down as she is whisked from one location to another. Erimem is forced to witness her own funeral, her father apparently betray her, and the death of Peri and the TARDIS, and the episode builds to an appalling crescendo as Davey chips away at everything Erimem clings to. All of this is genuinely distressing at times, particularly in Erimem's gradual realisation that she cannot communicate with her friends as she is 'dead'. This is the strongest part of the play.

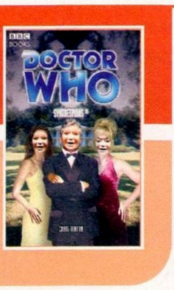
Part Three, in contrast, moves from the metaphysical to the practical, revolving around the Doctor's attempt to find a way to deal with the creature's physical presence – a sinister black cloud that creeps up and down the mountain, and which appears to be sprouting arms, legs and a tail. It's fitting, then, that Rigelsford chooses to pit this tangible menace against the assertive, spectacle-wearing *Frontios*-mode Fifth Doctor, rather than the more airy version favoured by Big Finish. It's also at this stage that the nature of the threat starts to become clearer. The oblique hints, strange whisperings and disconcerting scene shifts of the previous episode start to solidify into a more substantial threat.

Sadly, the final episode, (also the weakest), fails to marry the two approaches, falling back on the *Doctor Who* all-purpose contingency ending of blowing everything up in a huge explosion. That this is followed by a schmaltzy coda in the TARDIS sickbay is unforgivable. It's a disappointing end to a story that, up until its final minutes, seemed to be going somewhere interesting, but ends up going nowhere at all.

Between a more decisive Fifth Doctor and a companion with a history to explore, Peri tends to get squeezed out of the action. Until the final episode, when she comes up with an audacious plan involving liquid nitrogen fire extinguishers, Peri is peripheral, yapping around the edges of the play like a demented terrier. Erimem is very much centre stage, and Caroline Morris gives an earnest performance that is difficult to dislike. However, the play is stolen by the guest artists. Edward de Souza's Davey is a Hannibal Lecter-like villain, silky-voiced one moment, snarling with rage the next – the respectable face of the monster. Even better, the tally-ho bluster of Sylvester Morand's General Bruce, and the sighing fortitude of his assistant Matthews, played by Alex Cox apparently in homage to *Open All Hours'* Granville, whilst not quite a Holmesian double act, is the next best thing.

Discordant, bitty, and slightly reminiscent of Big Finish's *The Land of the Dead*, *The Roof of the World* is built around some fantastic scenes and ideas that never gel as well as they might. All credit to Rigelsford for not taking the obvious route of the Great Intelligence, but it's a shame his alternative is ultimately just as easily – and disappointingly – defeated.

DOCTOR WHO: SYNTHESPIANS™



NOVEL BBC BOOKS
AUTHOR CRAIG HINTON
RRP £5.99
REVIEWER MATT MICHAEL

It's coming back! After years of waiting, they're finally going to make a new series! That's right, *Executive Desires*, the juiciest, naughtiest TV soap ever will be returning to the screens of the Republic shortly!

Craig Hinton's latest novel revolves around the upwardly mobile inhabitants of Reef Station One, a remote human colony in the distant future designed to receive, repair and re-transmit ancient TV shows from twentieth century Earth. The Sixth Doctor and Peri arrive in this 1980s soap environment, only to discover that the business ambitions of successful executive Walter J Matheson III are only the front to a far more sinister plot by some very old enemies.

The cover of *Synthespians™* makes it pretty clear who these old enemies are, and half the fun of the novel lies in the fact that the reader is aware ahead of the characters that the Autons have already infiltrated Reef Station One. But lest critics of Hinton's continuity-heavy style throw this magazine down in disgust, the author has integrated the Autons into the story extremely well. The idea of the Nestenes using plastic surgery as a method of control is a classic *Eureka!* moment and, to Hinton's credit, one that is well handled.

Avoiding the information overload of previous novels such as *The Quantum Archangel*, Hinton rations the Autons' appearances, having them initially turn up only as (literal) background players in TV crowd scenes, the synthetic-actor 'Synthespians' of the title, and, in a very visual and creepy scene, as eerie watchers, stalking through the fog. Only towards the end of the book are we hit with the inevitable back story – the Time Lords uncharacteristically launched a pre-emptive assault on the seemingly Terry Nation-named homeworld of the Nestenes, Polymos, and as a result the Nestene Consciousness, which is, in fact, born of a previous universe is shunting itself across space to Reef Station One. If the climax feels like a greatest hits package, with Peri and her friend Claudia coming under attack from killer commodities, window-smashing Autons clearing the streets, and a giant, transmitter-hugging Nestene materialisation, these are at least iconic images – a far cry from the esoteric elitism of *The Quantum Archangel*'s continuity references.

Hinton also scores a hit with the book's other villains. Matheson is a suitably egotistical and grandiose baddie, with his conviction that he will be able to control the Autons to conquer space. Dominque Delacroix, the Joan Collins-ish star of *Executive Desires*, is pure bitch in both her human and Auton incarnations, her Borg Queen style perfectly consistent with the Nestenes' previous attempts at domination. It's just a shame that we don't get to see more of her catty sniping.

There are a few problems. At times, the characters are too obviously the mouthpieces of the writer himself. When Peri thinks to herself about the Sixth Doctor's 'quintessential Doctorness', these are a *Doctor Who* fan's words, and not her own (unless she's been watching the TV adventures of the previous actors in the role to swot up on which elements constitute 'quintessential Doctorness'). At other times, Hinton can't stop himself from

ALSO RELEASED

DOCTOR WHO: TALES FROM THE TARDIS – VOLUMES 1 & 2

BBC AUDIOBOOKS, £19.99 EACH

BBC MP3-CD AUDIO
DOCTOR WHO
BBC MP3-CD AUDIO
DOCTOR WHO
TEN HOURS ON JUST ONE DISC!

Tales from the TARDIS are two MP3 CDs of re-released spoken word material, and can only be played on MP3-compatible devices. An MP3's ability to hold many more tracks than a regular CD means that between them, these discs have a running time of over 20 hours. The good value of this, however, is slightly tempered by the low quality and just plain pointlessness of some of what's on offer. The majority of each disc is taken up with those odd, and sometimes unintentionally comic, readings of Target novelisations – Jon Pertwee reading *The Curse of Peladon*, Peter Davison *Kinda* and Colin Baker *Attack of the Cybermen* on disc one, and Pertwee reading *Planet of the Daleks*, Davison *Warriors of the Deep* and Colin Baker *Vengeance on Varos*, plus Paul McGann reading *The Novel of the Film*, on disc two. These always seemed slightly out of touch and superfluous when they were originally released on cassette about 10 years ago. The time for *Doctor Who* talking books was back in the mid-1970s and early-1980s, when Pickwick hired Tom Baker to read *State of Decay*, and when everyone was happy with cassettes. To sex things up a bit then, the new MP3 versions come with additional CD-ROM material in the form of a sequence of still photos from the relevant TV stories.

As with the *Death Comes to Time* CD-ROM, to view these visuals you'll need a Mac or PC with the right specifications. It's hard to judge, however, if this improves matters much or just makes a trying experience worse. There are two problems here – there aren't enough pictures to hold your interest and what there are, in the main, are rather poorly chosen. The Colin Baker stories fare the best and the Jon Pertwee ones the worst – *Curse of Peladon*, for example, has only nine photographs to illustrate its 90 minutes. The pictures are also presented far too small and look lost within their TARDIS scanner display, and rarely match with the events in the story. For the Doctor's arrival on Peladon, and his and Jo's climb from the perilous mountain ledge, the story sticks with a picture of Aggedor, and for *Kinda*'s description of Deva Loka, we're shown a grumpy photo of Sanders actor Richard Todd. Overall it amounts to a terribly slow slide-show, and the kind of dull experience I often think only reviewers sit through, and people with real lives sensibly abandon.

As for the recordings themselves, the use of some of the programme's incidental music can make them oddly effective at times – and if, like me, you only bought a couple of examples the first time round, there's still some new fun to be had listening to the narrators' impressions of the monsters and companions – Pertwee's squawking, cut-price Daleks, for instance, and Colin's Peri, who sounds like Tootsie, or Jack Lemmon and Tony Curtis dragged up in *Some Like it Hot*. Perceived wisdom would suggest it should be Pertwee who's happiest with the voices, but it seems to be Colin who enjoys them the most, going wholly over the top with *Attack of the Cybermen*'s muscle-headed robbers, with one sounding the spit of *Roobarb*'s Custard the Cat – although to be fair, he gives an excellent account of Sil and Martin Jarvis' dignified Varosian Governor.

The rest of *Tales from the TARDIS*' material is made up of short story collections – the *Out of the Darkness* collection, read by Colin Baker and Nicola Bryant, and *Short Trips* read by Nicholas Courtney and Sophie Aldred, on Volume One, and *Earth and Beyond* read by Paul McGann on Volume Two. Pre-dating his involvement with Big Finish, the McGann readings caused quite a bit of attention back in 1998. Now we're more used to him, the stories don't feel quite so remarkable. In fact, McGann's serious intensity can become rather wearing at length, and in comparison, his reading of the TV Movie has much more colour. The best story in the *Short Trips* collection is probably David A McIntee's *Degrees of Truth*, where the Brigadier is confronted by the father of a dead UNIT soldier, although the most entertainingly performed is Steve Lyons' Stangmoor Prison-based *Freedom*, with Sophie playing Jo Grant to Courtney's on-off Third Doctor.

If the impressions are a bit up and down, then they kind of match the discs' overall production – there are a few mistakes on the sleeve-notes that promote video interviews that aren't there, and on the CD-ROM material, that credits all of *Out of the Darkness*' stories to Dave Stone instead of just the one. The truth about *Tales from the TARDIS*, though, is that none of its material was ever really top drawer in the first place, and the limited CD-ROM content fails to elicit that much new interest.

With more than ten hours of material per disc, it's not so much quality that will sell these discs as quantity.

VANESSA BISHOP

PROFESSOR BERNICE SUMMERFIELD AND THE BONE OF CONTENTION

BIG FINISH, £9.99

Simon Forward's *The Bone of Contention* is a more serious Benny story than last month's pastiche of *The Chase*. It does, though, still connect with the *Doctor Who* universe by bringing back the lizard-like Galyari from Forward's Big Finish audio *The Sandman*. *The Sandman* isn't a much-remembered story, but the Galyari have the basis of being unusual monsters, a warrior race in chameleon armour that, through an old curse, are forced to drift endlessly through space aboard a fleet of spaceships they call the Clutch.

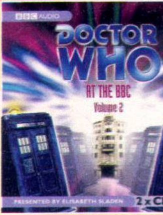
Benny's encounter with the Galyari begins when she's sent by the Perloran government to strike a deal with them for the return of a precious artefact, the Wishing Bone of Perlor, which the previous government traded in exchange for a consignment of weapons. To the Galyari, however, a deal is a deal – although their

trite inanities. Quite why TV shows such as *Dixon of Dock Green*, *The Sweeney* and *The Bill* can be name-checked, while *Star Trek: Voyager* is clumsily dressed up as '*Space Journey: Traveller*' is a mystery. And can we *please* draw a line under '*Professor X*'? It was almost funny as a throw-away line, ten years ago. To dredge it up again is literally beyond a joke.

Worst of all, though, is the ending, in which the entire Nestene Consciousness downloads itself into a single Auton facsimile that can be destroyed by waking up the genuine article, trapping the Consciousness forever. Either it didn't think things through, or it was so struck by the possibility of stardom that it was willing to overlook the obvious flaw. Moral of the story: people will do anything to get on TV.

Overall, *Synthespians*™ is far superior to Hinton's recent books for the BBC. Though it's very annoying in parts, and suffers from a stupid denouement, it moves along well and is reasonably entertaining. In short, this is the novel equivalent of *Terror of the Autons*.

DOCTOR WHO
AT THE BBC VOLUME 2



CD BBC AUDIO
PRESENTER ELISABETH SLADEN
RRP £19.99
REVIEWER VANESSA BISHOP

The success of the first *Doctor Who at the BBC* can be measured by how it encouraged people to track down *Doctor Who* recordings of their own for Volume 2, including the disc's presenter, Elisabeth Sladen, who braved the jumble of her garden shed to find an old Terry Wogan interview with herself from 1975. There is, however, a ghostly shadow hanging over this collection – William Hartnell, or more specifically, his 1965 appearance on *Desert Island Discs*, still lost and lamented in disc producer Michael Stevens' sleeve-notes, and so I'm told, the subject of quite a few false leads when this collection was being put together. Hartnell's *Desert Island Discs* is fast becoming the interview equivalent of *The Tenth Planet* Episode 4 – the missing link and the one everybody wants to hear. The thing is, I seem to remember reading a transcript of the interview once, very possibly in this magazine, and as far as I can recall, Hartnell didn't really say that much about *Doctor Who* except that he thought the Daleks were being a bit over-used.

As before, *Doctor Who at the BBC* is a collection of interviews, comedy sketches and news articles. Sladen calls it a lesser-known history, but in the main it's the programmes that are less well known rather than what's being said. The cricketing motifs of the Fifth Doctor make it fun to hear Peter Davison interviewed in 1994 on Radio 4's *View from the Boundary*, for example, but his views and concerns about his time as the Doctor are nothing new. This is an inevitable pitfall with a project like this. To most radio and television, *Doctor Who* is a bit of light entertainment, something that's a bit silly and can be joked about in a tongue-in-cheek sort of way. Interviews like Wogan's with Sladen, and Simon Bates' with Jon Pertwee, are only interested in making the pieces as entertaining and accessible as possible, so the questions never really get beneath the surface or onto anything that isn't going to solicit a stock response from their guest. Excepting that, there are a number of unusual and interesting pieces on this collection that do get beneath the surface and take time to deal with more specific areas of the programme. *Talkback* from 1967, for example, with Kit Pedler defending the programme's violence, a subject raised again with Tom Baker in a 1977 *Woman's Hour*, Paul McGann on Radio Scotland's *Movies & Shakers* discussing the film, and *Playground*, a peculiarly studious Radio One show from 1980, talking first to Matthew Waterhouse and later, *Warriors' Gate* director Paul Joyce. *Talkback* is almost as legendary as Hartnell's time as a castaway, and although I wholeheartedly support Pedler's motives, I have to say his "it's no worse than fairytales" defence is rather weak, and on the whole I think the audience wins on points.

Tom Baker's *Woman's Hour* appearance is the best and most good-humoured of the disc's four interviews to feature him. The others – one from *Nationwide*, another from *Pebble Mill*, both with Louise Jameson, and one with Radio Two's John Dunn – are distinctly prickly. Dunn's interview talks to Baker just weeks before he announced he was leaving the series, so it's tempting to listen to it for clues on how he was feeling, and excuse some of his obvious bad-temperedness. But through releases like this, other clips and things like DVD Extras, I'm coming to accept that this is rather the norm and the beaming, more genial and Doctorish Tom Baker we're used to today is the exception. Compensation for my favourite Doctor and one of my favourite actors behaving badly comes in the form of *Dead Ringers* and impressionist Jon Culshaw phoning Baker up in his own voice, Baker joining in with some magnificent one-liners of his own. Of course the comedy clips have to be extra sharp to make an impression – Jimmy Mulville's wobbly set jokes just feel like a waste of time. Much better and much more well-observed is the 1970s-flavoured *Doctor Who* monster strike from Radio One's *Mary Whitehouse Experience*, which displays all the hallmarks of being written by someone who knows both their subject and the BBC.

Volume 2 ends with a clip from the *Today* show on the new series. Having saved the past, it's nice to see *Doctor Who at the BBC* has also taken the responsibility not to lose the future.

DOCTOR WHO:
THE SLEEP OF REASON

NOVEL BBC BOOKS
AUTHOR MARTIN DAY
RRP £5.99
REVIEWER MATT MICHAEL

In a cell in a hospital for the mentally ill, a patient calling himself the Doctor tells his strange story to a new nurse. A young woman stands in front of a bathroom mirror, slashing at her arms with a razor blade. At Mausolus House, an Edwardian asylum, Dr Christie is becoming increasingly concerned by the psychotic behaviour of Fern, one of his orderlies, and reports of terrifying hounds stalking the grounds. At the same place, now called the Retreat, in the present day, Dr John Smith is taking an interest in a newly-admitted patient who has access to Dr Christie's diaries. And meanwhile, in the nearby folly, something is alive ...

If the starting point for *The Sleep of Reason* has overtones of the Big Finish audio *Minuet in Hell*, then the novel develops along very different lines. Early on, Day focuses almost exclusively on the inhabitants of the Retreat, and on the diaries of those working around Mausolus House in 1903. The Doctor only properly appears well into the book, and he remains on the outskirts of the story. Through the eyes of Laska, we are asked to look at this TARDIS crew again, and Day makes some interesting observations about their relationships. In particular, the easy way in which the Doctor issues orders, and Fitz's unhesitating acceptance of them, whilst in keeping with recent novels is worthy of comment given their shaky relationship in the past. Interestingly, the whole novel is written from the perspective of the supporting characters. The TARDIS crew remain outsiders, forever barging in on conversations and taking control of the situation as the patients and doctors become ever more bewildered.

The key character is Laska. Her introductory scene, with its emphasis on tiny incidental details, has the vivid, hyper-real quality of a nightmare. Her self-consciousness, self-loathing and self-harm are hugely disturbing, and go a long way to setting the grim tone of the novel. Later, her relationship with the Doctor forms the emotional linchpin of the book. At first she mistrusts the Doctor, before gradually coming to rely on him as events become ever more confusing. Their final scene together shows just how far Laska has come since she entered the Retreat.

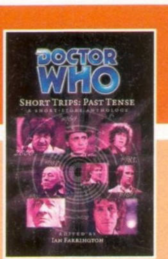
The book touches on topical questions of the sexual and physical abuse of mentally ill patients that is happening both in 1903 at the hands of Fern, and in the present, by the feckless James Abel. The patients at the Retreat are still being treated in an inappropriate manner a century later.

There's a circularity to *The Sleep of Reason*, a habit of events in the past informing events in the present, a sense of history repeating itself, and, at the end, a climax that resolves things in both time zones. It's an approach that's been used in Agatha Christie's 'murder in retrospect' type mysteries, but not generally in *Doctor Who*, and Day handles it extremely well, rationing the plot twists and revelations so as to avoid the usual flaw of an info-dump denouement. Once again, the Doctor's suppressed memories play a role in the plot, this time as a temptation to the Sholem-Luz to lure them to their fate. The Doctor also gives some of his memories to James Abel to help him survive the Sholem-Luzs' feeding frenzy.

The Sholem-Luz, mythical creatures that can burrow through time, and which are drawn to the mentally ill, are not among the most memorable monsters, but they work well within the confines of the plot. Their life-cycle of feeding on the mental energy generated by anguish and insanity, and the nutrients of fresh corpses, is obscene. And although the Sholem-Luz themselves only appear briefly, their malevolent presence is signalled by the pack of sinister hounds that wander through the grounds, and the dreams of the residents, of the Retreat.

Filled with disturbing scenes and horrific images, *The Sleep of Reason* is one of the grimmer Eighth Doctor books – and also one of the best recently. Encouraging us to see the Eighth Doctor and his companions in a different light, shows that even after 60 novels, the EDAs can still surprise.

DOCTOR WHO: SHORT TRIPS: PAST TENSE



SHORT STORY COLLECTION BIG FINISH
EDITOR IAN FARRINGTON
RRP £14.99
REVIEWER MATT MICHAEL

Given the importance of the historical story to *Doctor Who*, it seems surprising that it has taken a decade of publishing for a short story collection devoted to the genre to appear.

The Immortals by Simon Guerrier gets the collection off to a cracking start. The smells, sights and sounds of medieval Russia are brilliantly suggested, and the author plays with our preconceptions of Fifth Doctor historicals by leading us to expect an alien presence as per *The Visitation*. Instead, he opts for something more interesting and original.

Far From Home is equally good – a jolly, Richmael Crompton-type 1930s romp. Sadly, things go badly downhill with the next story. *All Done with Mirrors* is crass and annoying, and presents us with a totally skewed portrayal of the Fourth Doctor. There's something creepy about him referring to Sarah as 'SJ'. *CHAOS*, by Eric Saward, is worse – an oddball entry that rambles aimlessly about Tinclavic, Terileptils and Time Corridors. And the next story, *Ante Bellum*, fails to improve matters: it's not encouraging when a tale of 18 pages manages to throw in capture/escape hokum and a trite moral conclusion.

From the ridiculous to the sublime: Jonathan Morris' *The Thief of Sherwood* is perfect in its obsessive fan reconstruction of a 'lost' Hartnell historical, complete with spot on pastiches of the *Radio Times*, **DWM**'s *Time Team*, and the old **Doctor Who Weekly** story synopsis, with its enthusiastic exclamation marks and anachronistic references to Gallifrey! Like the story of Robin Hood (or *The Tomb of the Cybermen*), Morris builds a myth around a less impressive reality. This is by far the best thing in the collection.

Come Friendly Bombs is a reasonable character piece with a nasty twist, *Bide-a-Wee* is a pleasant enough Blyton-esque pseudo-historical, and *Mortlake* is a decent story of the Doctor and Evelyn encountering Dr Dee, but none of these is especially memorable. *Graham Dilley Saves the World* is only notable for being a loutish re-telling of the climax to the comic strip *The Tides of Time*. Superior to these is *White Man's Burden*, which is told in two parts and acts as a sequel of sorts to *The Aztecs*, as permissive-society liberals Ian and Barbara try to change South African history for the better, but are foiled by 1980s neo-cons the Fifth Doctor and Turlough. John Binns repeats *The Massacre*'s trick of picking an obscure moment of history to wrong-foot the audience and keep us guessing. Great stuff.

Of the Mermaid and Jupiter is a lovely, humane story for the Seventh Doctor and Bernice, engineering a string of shipwrecks to reunite mother and son. Nev Fountain's *The Man Who Wouldn't Give Up*, is too twee and forced to be really effective, though Fountain does capture Baker's stagy performance well. *One Small Step* sees the Second Doctor nipping back in time to prevent a small boy having a terrible accident. This is an excellent tale that's especially notable for Nicholas Briggs' superb evocation of Troughton's performance.

To Kill a Nandi Bear has a serious intent, implying that the TARDIS' arrival in Africa may have set the local tribe's development back by centuries, as superstition triumphs over reason. However, this is undermined by Harry dressing as a gorilla-gram to impersonate the fabled Nandi bear. The post-*Fix With Sontarans* tale, *Fixing a Hole*, meanwhile, is a slight story whose sole aim is to allow Tegan to bid a proper goodbye to the Doctor.

The collection concludes as well as it began, with Joseph Lidster's jaw-dropping tale of Polly's adventures in time: *That Time I Nearly Destroyed the World Whilst Looking for a Dress*. A comic commentary on the rest of the anthology, this is a treat.

Past Tense is another superior anthology from Big Finish. Only three stories don't come up to scratch, and they're easily outweighed by the brilliance of *The Thief of Sherwood* and *White Man's Burden* in particular. If there's a criticism to be levelled it's that there are too many 'pseudos' and not enough 'pures' here. But this seems churlish when overall *Past Tense* is such an enjoyable read. DWM

reasons for holding onto the Wishing Bone seem greater than just a matter of principle. So begins a round of frantic negotiations, with Benny sent off to find Mordecan, the gypsy trader responsible for the original deal. Weaved into this is a rather pitiful tale of a sick and mute Galyari child who attaches himself to Benny – or 'Auntie Benny' as she dubs herself.

Mordecan is played by Benny actress Lisa Bowerman's elder brother, Robin. The elder Bowerman sounds like a sleepy Ken Campbell, and plays the star gypsy with a roguish, comfortable warmth. He's a character cut from the same cloth as *The Armageddon Factor*'s Drax, or *The Ribos Operation*'s Garron. He even borrows the latter character's habit of adopting accents, with his "I do Irish for some jobs, Scots for others." The rest of the cast numbers just two – Tracey Childs and Steffan Rhodri as Galyari – small by even Benny's standards. Forward's story wants us to forget about the artefact so it can make a dramatic reappearance at the moment we least expect it, but I'm afraid to say I was onto his surprise by a good ten minutes. Aren't these things always hidden in the very thing that's under your nose?

If Benny's adventures ever seemed in danger of becoming repetitive – another mission on behalf of another alien race to retrieve yet another missing artefact – then her role as a mother has put an end to that. Parenthood is the new booze and 'Goddess' to these audios – it pops up a lot and sometimes threatens to overpower the main story they tell. Last time it was who made the better role model – Benny or Jason. *The Bone of Contention*'s issue is guilt – or, more specifically, Benny's dilemma as a working mum and her concern that she's not spending enough time at home with the kid. No offence to baby Peter, but I would prefer if Benny kept her day job of chasing artefacts and fighting monsters, and kept them a little bit more separate than this story allows.

VANESSA BISHOP

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IT'S THE **FINAL FINAL TEST** RESULTS...

BY **THE WATCHER**

Readers with longhorn cattle and shortcrust pastry may perhaps recall a time, not so very long ago, when nonsensical opening gambits of this sort were considered not only acceptable but even *de rigueur* in this magazine. Thankfully those days are now firmly a thing of the past, and the page onto which your eyes have strayed represents no more than a temporary aberration in the otherwise responsible daily running of **DW**M. Should you happen to be no less a creature than the dreaded Melkur, your eyes would no sooner stray onto this page than they would deliver a merciless slow-motion hail of red blips resulting in its timely immolation. However, in the event that you are not in fact a walking time-space capsule disguised as a calcified statue, I'm afraid you're going to be stuck with me.

And I must say it's jolly nice to be back.

To those many readers who will be throwing up their hands in horror and not even bothering to catch them, allow me to reassure you that I'm only passing through. The occasion of my slight return is to announce the all-important results of the final *Final Test*. You remember: at the end of my last regular column in **DW**M 340 I set you six unanswerable questions, and we promised to shower the winner with untold riches (well, a couple of subscriptions and a lunch, or something like that). Somewhat to everyone's astonishment, you entered this silly contest in droves. Your letters, postcards and spiral-bound documents (I'm not joking) filled several postbags. Glancing apprehensively at the enormous bulging packet he had accumulated, Thin Cackly Moan did the only sensible thing and hauled me out of retirement to judge your entries. So here I am, back on my metaphorical Barnet Bypass, gazing down with Sphinx-like inscrutability on the fruits of your labours.

And I am, quite frankly, speechless. Your inventiveness, your ingenuity, your wit, and above all your frothing derangement, really are something to behold. I am proud of you, my children. Proud, and yet at the same time aghast.

So, without further ado, let the madness commence ...

1. WHO WAS ELISABETH SLADEN'S SHORT-LIVED PREDECESSOR IN THE ROLE OF SARAH-JANE SMITH?

You got off to a flying start, with answers ranging from the vaguely plausible (Pauline Collins, Helen Worth, Jennie Bond and 'that wooden actress off of *Moonbase 3*') to the less than fully convincing (Jimmy Krankie, Barry Letts, Alice Cooper, Jeremy Paxman, Elvis Presley, Roland Rat, Andrew Gilligan, Bernard Bresslaw, 'the eight-year-old Bonnie Langford', and 'Pat Troughton in a frock'). Other candidates include Colin Baker ('incredible on the face of it,' concedes the entrant, 'but he was slimmer then'), and 'Tom Baker in a wig and a skirt'. This last suggestion, from **Stephen Marshall** of Prestwich, is backed up by three closely-typed pages of anecdotal insanity about Baker's short-lived stint as Sarah-Jane, which just goes on and on and on ('one of his legs swept an arc across the stone slabs and tripped Linx actor Kevin Lindsay off his feet and down a long flight of stone steps into the sharp corner of a catering van, an event for which Lindsay sought revenge the following year, fracturing Baker's collarbone by toppling him from a Devonshire crag with a catapulted Cornish pasty...'). You see what I have to deal with? Other answers include 'A tin of asparagus named Linda' and 'My uncle Roderick, who later became my aunt.' But perhaps my favourite comes from **Steve Bull** of Bristol, who explains that the answer is: 'Nobody. Some years ago, during yet another interview, Barry Letts racked his brains for a new anecdote ... he did what we all do from time to time and made something up. Unfortunately this has now come back to haunt him.'

2. THE INFERNO IS THE HOTTEST NIGHTSPOT IN SWINGING LONDON. SO HOW DOES A DODDERY OLD SQUARE LIKE THE FIRST DOCTOR EVER GET PAST THE BOUNCERS?

'I thought everyone knew this,' begins our new friend **Stephen Marshall**, he of the Cornish pasty fugue, before embarking on a page of lunacy taking in Gundan musicians, everlasting matches, Chris Waites and the Carollers, and the Inferno's predecessor, the Take The High Road coffee bar (do you see what he did there?). He is clearly mad. **Rob Newton** suggested that the oft-quoted line 'He looks like that disc jockey' refers not to Jimmy Savile, but to the Doctor's uncanny resemblance to the Inferno's resident plate-spinner, himself a descendant of the Abbot of Amboise. Other suggestions include 'He slipped the bouncers some psychedelic gloves,' 'He paid a visit to the roadworkers next door to borrow a spade – you know the rest,' and, best of all, 'He lied about his age.' Several people supplied dialogue for the all-important missing bouncer scene, including **David Grigg** (Bouncer: 'Where did yer git them threads, grandad?' Dr Who: 'Marks & Sense-Sphere, dear boy!'). But for sheer scariness, top marks go jointly to **Malcolm Stewart** ('Having trained at the Ace McShane school of seduction, the Doctor is well able to distract the doorman: 'It's so hot in here,' he murmurs, 'Like an inferno...' And so saying, he discreetly unbuttons his trousers to reveal a pair of camisole knickers and stocking tops...') and **John Dorney** ('William Hartnell fluffed the line 'Let me in my dear fellows, would you, hmm?' and the sentence came out slightly wrong: 'Wassup bitch? You messin'? Yeah, your mamma. I is well 'ard. DJ Hartnell is in da house. Let me thru, pussy, hmm?''). Most convincing.

3. SILVER NEMESIS IS SET IN NOVEMBER 1988. SO HOW COME IT IS BLATANTLY OBVIOUSLY BLAZING MIDSUMMER?

Many and varied were the explanations you dreamed up to exonerate *Doctor Who*'s most blatant instance of Wrong-Time-Of-Year-Syndrome (see also the daylight discrepancies in *Carnival* and *Remembrance*, not to mention our heroes pretending that the Eye of Orion is a lovely holiday destination rather than a wintry Welsh hillside). Most of your propositions had something to do with global warming, parallel universes or the Julian/Gregorian calendar crossover

in 1752 which makes a nonsense of Kevin Clarke's thoughtfully researched masterpiece. The finest in this category comes from **Malcolm Stewart**, whose two-page dissertation on the subject is frankly too witty and well-written to be quoted piecemeal (I love his incontrovertible 'evidence' that *Silver Nemesis* is set in a parallel universe where both students and social workers apparently dress in historical costume and the Queen looks nothing like ours). It deserves publication in full. Meanwhile, **John Dorney** blames it all on 'the BBC's moustachioed hurricane ignorer Michael Fish', while the ever-reliable **Stephen** 'Cornish pasty' **Marshall** excels himself with a deranged excursion into the idea that Lady Peinforte, 'being of an unsound constitution, the effect of too much late night alchemy and lute music', decided to cast 'a spell through a hole in Time' to change the weather to summer: 'As she sat cooling her toes in a puddle late one Saturday night, formulating ways to wreak revenge on a predictable little man once she had taken charge of all things, time past, present and future included, it occurred to Lady Peinforte that the pursuit of the Nemesis would more than likely involve a lot of walking.'

Graham Spencer's hypothesis would doubtless have found favour with the show's starstruck producer: 'It started off as a dull, late November day. Then Dolores Gray arrived – and smiled.' There were several variations on the obvious *Doctor Who* solution: 'UNIT HQ reports freak weather conditions across the whole area, sir!' More than one of you prattled on about the arrival of Mondas in 1986 affecting the Earth's climate over the next couple of years, but top marks go to **David Grigg** for conjecturing that the Cybermen seize the Gravitron in *The Moonbase* solely in order to affect the weather in *Silver Nemesis* via a time corridor. Now that's what I call lateral thinking.

4. WHY SHOULD YOU NEVER TRUST A VENUSIAN SHANGHORN WITH A PERIGOSTO STICK?

Oh lordy. Had we but world enough and time, what rubbish I could share with you now. You are all mad. Mad, I say. Mad, mad. **Philip Whitmore** tells a tale of the Doctor losing the Whomobile in a game of cards to a Shanghorn called Barry. **Stuart Humphryes** explains that 'The famous Gosto Sticks of Venus were carved into effigies of the Doctor and his many travelling companions, including the Harrygosto, Pollygosto, Katarinagosto Sticks *et al*. The native Shanghorns, being sexually frustrated, would get rather fruity even with the most unappealing ones (such as the Adricgosto and Melaniegosto Sticks), so you can imagine perfectly well why you should never trust a Venusian Shanghorn with a Perigosto Stick.'

And I'm sure you'd like to know what **Stephen Marshall** came up with. Well, it's two pages long and begins thus: 'The autumnal equinox is a time of great celebration on Venus, culminating in the ritual slaughter of livestock in honour of Plob, pagan god of cheeseburgers and self-sharpening kitchen knives.' He doesn't even get onto Shanghorns until page two, where we learn that they are a breed of cattle coexisting with the Venusian Bungflurt, the Venusian Lovetusk, the Venusian Fumbledump and the Venusian Bobble-Underwipe; the Shanghorn, however, is 'more intelligent than other ruminants and consequently more bad tempered. It watches and munches, biding its time ... then it grabs the Perigosto Stick with its front hooves, swiftly grinds a point onto one end with its teeth, and in a single thrust skewers its tormentor through the –' ... I think we'll move on.

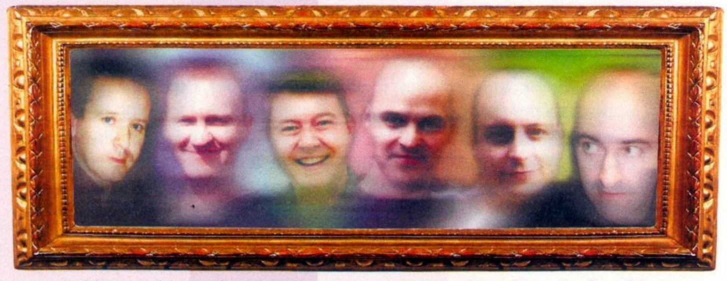
Others offered rather less verbose reponses: 'For the same reason you wouldn't trust Ken Dodd with your tax returns,' suggests **Ian Phillips** waspishly, and in a similar vein **Graham Spencer** ventures: 'For the same reason that you shouldn't send Lalla Ward on an isolated caravan holiday with Matthew Waterhouse.' **John Dorney** explains that 'It'll flange-kank your hassocks and clochemerle your raspberries', while **Cliff Chapman** suggests that it's because 'They'll make you their Blinovitch'. Following his long and eloquent argument about parallel universes in *Silver Nemesis*, **Malcolm Stewart** contents himself with: 'Because they don't like it up 'em, and neither will you.' But I think the merit badge for brevity goes to **James Wilkin**: 'I'll explain later.'

5. THE BRIGADIER ONCE SAID, 'UNIT IS A TOP SECRET ORGANISATION; IF YOU ARE AWARE OF ITS EXISTENCE YOU WILL ALMOST CERTAINLY HAVE SIGNED THE OFFICIAL SECRETS ACT.' SO WHY IS THERE A WHACKING GREAT SIGN OUTSIDE UNIT HQ AND WHY DO ITS SOLDIERS WEAR BADGES SAYING 'UNIT'?

Once again, you have been pitilessly thorough in your researches. Many of your theories revolve around the stupidity of UNIT troops in general and Sergeant Benton in particular ('So that Benton can find his way home' was the most popular answer). **Cliff Chapman** says that as far as the public is concerned, 'UNIT stands for Unqualified Newbies In Training – that's why they all have long hair, too.' **David Innes** explains that 'Betty, the UNIT secretary, ordered the clothing and signs. The Brigadier forgot that she had the IQ of a plank of wood.' With razor-sharp perspicacity, **Mark Gillespie** points out that it's 'because, obviously, foreigners and alien invaders can't read English, and everybody else can be trusted.' Several of you took issue with the Brigadier's quotation (which hails from *Mawdryn Undead*), including **Stuart Humphryes** who points out that 'the poor Brigadier had suffered a breakdown and was getting confused, bless him – UNIT was actually a well-known security organisation, escorting missiles, organising peace conferences, probing nuclear power-drains, and shooting people who handed out daffodils.' **James Wilkin** takes a less sympathetic line: 'Who in their right mind would listen to the Brigadier? Silly man with a silly moustache. The UNIT insignia were so the monsters knew who to shoot.'

Craig Price postulates that UNIT personnel have their memories removed during training to avoid becoming a security risk, so 'They need the badges and signs to remind them who they work for. Mike Yates went a bit wrong, which is why he remembered the Autons from the first time round when he wasn't there.' In a similar vein, **Rob Newton** suggests that the top-secret nature of UNIT means that 'much money was invested in creating a special material that would only be visible to people wearing specialist contact lenses. The UNIT badges and signs are all made of this material, and all UNIT personnel wear the contact lenses at all times. Sadly, this process does not actually work.' And so, inevitably, we come to **Stephen Marshall**, who reveals that for the good of Britain's tourism industry ('no-one wants to end a two-week walking tour of the Scottish Highlands being squashed by a strolling Skarasen'), the entire population of the country has in fact signed the Official Secrets Act. ('Poachers, hospital porters and tramps are exempt under a special EEC directive'.) Of course. It's so obvious once it's pointed out.

6. SO WHO WAS THE WATCHER ALL THE TIME?



Lots and lots and lots of suggestions here, again ranging from the feasible to the crazed. My favourite entries in the latter category include Lord Lucan, Simon Cowell, David Bowie, Michael Grade, Keanu Reeves, 'Patrick Troughton in that episode of *Inspector Morse*, the dirty devil' (**Stephen Marshall**), 'No, The Watcher was Who all the time. I do wish you'd pay attention' (**Rob Newton**) and the simply marvellous 'Thunderballs, I calls 'im!' (**Graham Spencer**). There were, however, plenty of genuine attempts to solve the riddle of your tormentor's identity (the more-or-less equal favourites were Nicholas Briggs, Mark Gatiss, Gary Russell, Nicholas Pegg, Conrad Westmaas and Richard Bignell), so perhaps the time has finally come to spill the beans and let the proverbial cat out of the bag. Yes, you read it here first: the true identity of The Watcher is

Oh, drat. We've run out of space.

Well, my dears, you've all done awfully well. There are dozens upon dozens of entrants I haven't even mentioned – including the heroically demented and utterly unrepeatable **K Pettit** (I'll have a very small glass of whatever you're on), and a two-handed entry from **S Maslin** and **Francis Gallup**, who took the trouble to submit their answers in short-story form accompanied by some splendid pen-and-ink illustrations (I am now the proud owner of a painting of the Cybercontroller taking tea with Tobias Vaughn). Thank you all. You should be very proud and just a little bit scared of yourselves.

But a victor there must be, and I don't think anyone will dare disagree with me that the shivering madness of **Stephen Marshall** demands to be rewarded. Congratulations, Stephen: your place is being laid for lunch at Panini Towers. I trust you'll be having a Cornish pasty.

And as for me, I must be on my way. I have some abstrusely enigmatic standing around on Albert Bridge to be getting on with.

Until we meet again, my friends ... DWM

RUSSELL T DAVIES

PRODUCTION NOTES #9

IN PRAISE OF IDLENESS

I have it easy. I'm both writer and Executive Producer, so I can wriggle out of anything. Oh, watch me wriggle. When I'm late with a script, I can say 'Sorry, I've got too many production meetings, tough!', and when production meetings loom, then I can say, 'Sorry, I'm late with Episode 7, bye!' So I get to glide around in my sedan chair – easy on the corners, boys, mind my golden cushions – while all around me, people sweat and bleed and weep and make *Doctor Who*. Look, I've got time to write a column! I'm working with people who haven't had time to eat since July!

No kidding, I have a good life, while the front line, the cast and crew, discover what it's really like to make this show in the year 2004. And sometimes, it sounds the same as it ever was. It's like a **DWM** *Archive* coming to life right in front of you. The monsters are hot! Aliens faint in a heatwave! The prosthetics are sliding off! Oh, it's a living history of science-fiction, a hands-on exhibit. And yet the truth is, there is no way to learn this, except by learning it anew. That's the same for any show. Every script, and every shoot, is brand new, every time. Forewarned is not forearmed, cos some things are just inevitable. It's hot, so what do we do, stop filming? No. We hold the line. Keep going! Just like they did with the Draconians and the Kraal and the Voord, we're now doing the same with the Moxx of Balhoon and the Adherents and the S... ah, never mind.

I'm all right. I wave a friendly claw, then retire to my fur-lined office, where the air smells of lemon and maidens dance with tambourines. Do the tarantella, girls! I'm so idle, I've employed a toothless old woman to turn the pages of the latest scripts for me (Steven Moffat has now delivered Episode 10, the stunning conclusion of his two-parter – it's complex and chilling and funny, and contains the words 'digital', 'bomb' and 'banana'. Meanwhile, I avoided more important meetings by finally delivering Episode 7, which contains the words 'meat', '500' and 'Nottingham'. We now have ten scripts! Lordy! And as an advance preview, I can tell you that Episode 11 will contain the words 'railway', 'mayor' and 'poison'). Then I recline and watch Craig Stevens hosting *Brainteaser*, while back at the front ...

Cardiff is bending and stretching magnificently! It's adapting itself to become anything, anywhere, anytime. Whipped into shape by Ed Thomas and his magnificent team, the city's representing the far-flung future, and the even further-flung future, and London, and the aforementioned Nottingham, and the year 1860. It even appears as Cardiff itself. (Although it turns out that one crucial scene can only be realised in Swansea – we're filming in my home town! My life has come full circle. I used to walk home from school and dream of *Doctor Who* adventures. As if monsters and time-travellers would ever set foot or tentacle in a South Wales coastal town. And now they have! Weird. Brilliant! But at the time of writing, the actual filming is yet to happen, so more on that another time, maybe ...)

Most of this is being done on location. As the production continues to evolve, we've yet to pin down out the exact ratio of studio/location material. Right now, location is winning out. But we didn't expect it to be so public! Our first day's filming on the streets of Cardiff was announced by the City Council, and filmed live by BBC Wales, so the paparazzi descended, and the fans, and anyone else who fancied a gawp. It was, quietly, bedlam. Strangest first-day's-filming I've ever had.

We didn't really want that much publicity, to be honest. No, really. The BBC Wales shoot was necessary, and courteous, and they were very kind. But contrary to the old sayings, you can have too much press. I met some old friends the other day, and mentioned that I was working on *Doctor Who*, and they said 'oh yeah, when did you finish? Cos it's on soon, isn't it?' I swear, I was horrified. They'd seen so much press coverage, they'd already started to put the series in the past tense. That's never healthy. When you're complaining about the lack of photos, remember that: in the eyes of the general public, we must not exhaust this show. Come 2005, we must be *new*.

Anyway. So! Then the filming shifted to London, and the circus continued. The photographers, both official and unofficial, followed. And then ... we disappeared. Stealth filming! Actually, not stealth at all – you could never plan this. We just happened to film where No Fan Walked. Yes, such places do exist, in the dark hinterlands. I'd get e-mails from fan-friends asking me if we'd gone into studio, but the truth is, we didn't arrive there until the twenty-seventh day of filming (technically known as Day 27), and then only briefly. The rest of the time, we've been exploring Cardiff's highways and byways. We spent almost a fortnight holed up in a conference centre which had once been an asylum. It was so remote, you could only get reception on your mobile phone by standing over by the bushes on tip-toe. I shared a scone with Annette Badland, and we watched half-dressed actors in the evening heat, trying to call their agents. Then Day 30 saw an out-of-town factory being used as ... well, not a factory. You'll find out one day. Dear God, one day whole books will be written about filming in that place ...

And then on Day 32, we returned to Cardiff city centre ...*and no one saw us!* On Thursday 26 August, between 8pm and 1am, slap bang in the middle of town, we recorded one of the most crucial scenes of the entire series – vital dialogue, vital! Chris and Billie on blazing form! – with not a single witness. No fans, no telephoto lenses, not so much as a passing Polaroid. We had a big lighting rig, a wet-down of the street, a fully crewed-up team, but somehow, we were invisible. The TARDIS stood there, unsung. It might as well have been a police box. The odd drunken reveller swore in the distance, then meandered home. A drag queen came out of Minsky's, saved our lives by keeping the music down, and got Billie's autograph. I then got coerced inside (twist my arm) and got serenaded with a medley of hits from the Kids from Fame. No, really. I came back out to find the crew still slaving away. Julie Gardner muttered, 'You've got glitter on your cheek.' Oh, the tell-tale kiss of a drag queen, again. I have it easy, did I mention?

Of course, on Day 37 – Thursday September 2, fact-fans – the studio came into its own. We finally filmed the interior of the Doctor's mighty time machine, the TARDIS. And now, we were the ones gawping. And then we ran about, and sniggered, and played, and felt a huge, huge relief. The second best day's filming of my life. That bit about me having it easy, have you got that yet?

Grayswandir

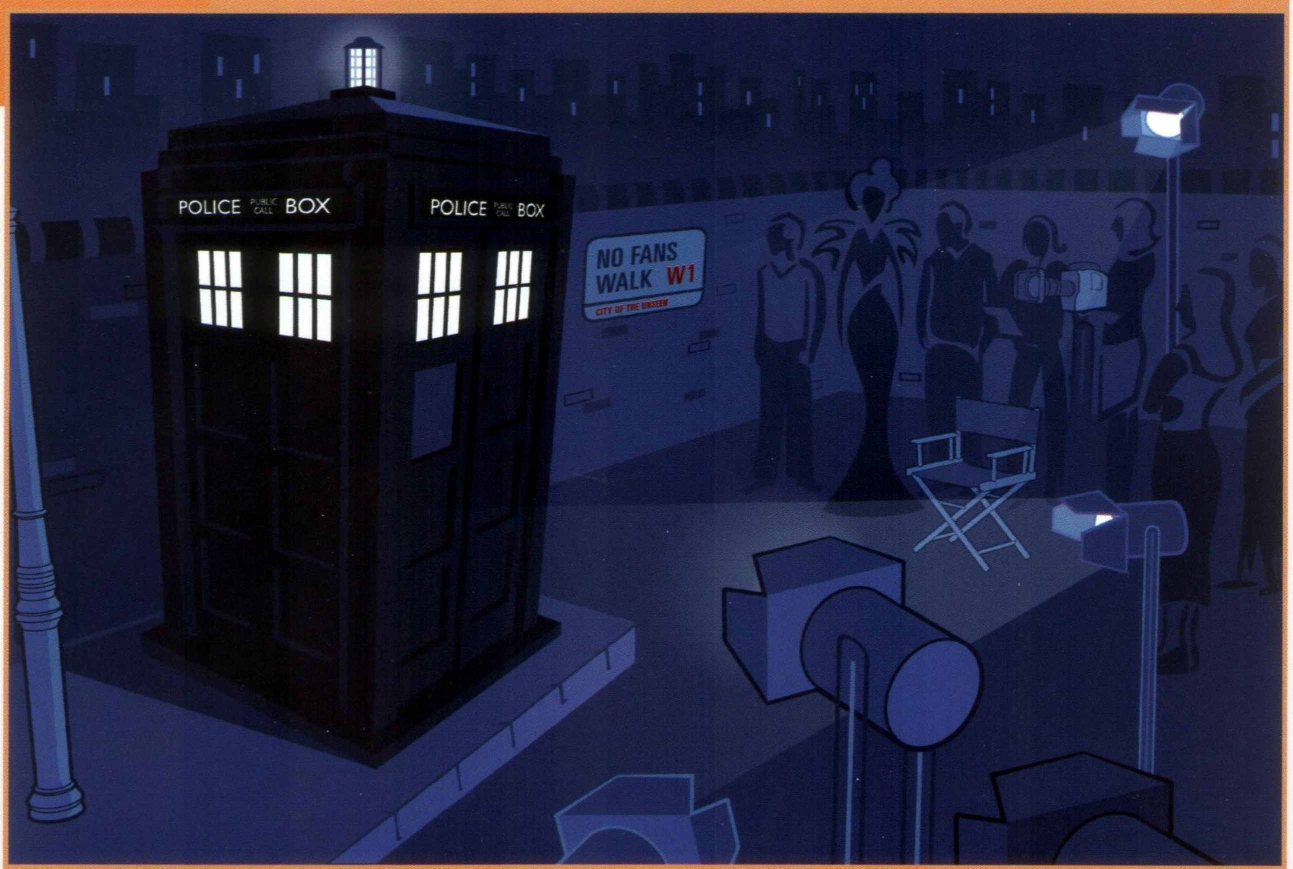


ILLUSTRATION BY **BEN MORRIS**

"WE RETURNED TO CARDIFF CITY CENTRE AND **NOBODY SAW US!** NO FANS, NOT EVEN A PASSING POLAROID!"

But the *Doctor Who* empire stretches beyond the front line. Phil and Julie have to keep the battle blazing, while making sure that the Generals back in Blighty are keeping the war effort at full steam. The Mill's got a front line of its own, burning out brilliant CG images and inspiring us to greater heights (although in this age of digital broadband doo-dah, what's our preferred format? 'Can you put that on VHS?' All right, so we're old, so what? It's comfortable! I like the way it rewinds, and that's that).

And back in the BBC, mighty engines are turning. The Editor of this very magazine told you last issue about the Official *Doctor Who* Day, where all the shareholders gathered – the many and varied empires of BBC Books, DVD, Branding, Graphics, Style Guide, Radio, Audio, International, Online, and the representatives of the very comic you're holding in your hot little hands (and if you're my mate Tom, who reads **DWM** in WHSmith without buying it – put it down or pay for it! Right now!). We sat in BBC Llandaff to plot and plan. I admit, I went in with a cynical heart, feeling corporate; I came out inspired – not least by a brilliant speech from Mal Young – realising that this show is only made possible by having a mighty corporation behind it. And again, staggered by the support we're being offered. And the fun of it! A big, complicated day turned out to be a good laugh, full of great ideas and clever people. Nice one, all.

On top of that, there's the odd trip to London. We've been to Mike Tucker's Great and Bountiful FX Empire, to discuss the Design of the Daleks (although Julie and Bryan Hitch spent a lot of time fixating on the *Firefly* DVD boxset, which you really should watch, for the good of your soul, cos it's genius). Then Julie and I beetled off to the West End, to see *Anything Goes*, and to go for dinner with *Doctor Who*'s Captain Jack, John Barrowman. My easy life! I told you! While back in Cardiff ...

Phil Collinson is now keeping three blocks going simultaneously. It's like throwing a bag of nails into a wind tunnel and then facing the result with a smile. Block One stops filming, but starts a whole new blizzard of editing, FX and music, while Block Two is released into the world – action, for God's sake, action! – as Block Three settles into the traps, waiting its turn. Keith Boak edits, Euros Lyn films, Joe Ahearne plans. Keith's editor, Mike Jones, is already burning the midnight oil – I think he sleeps in that room – hammering scenes into wholly new shapes, and brilliantly so. Euros is juggling schedules (just to make life easier, one of his scenes from Block Two has been recorded in Block One, while another will shift to Block Three). And all the while, he's still finalising designs and locations, and has found a brilliant actor who can actually pronounce the double x in Moxx. And Joe is meeting with Paul Cornell today (Wednesday 8 September) to go through Episode 8 and hammer some final changes into place. Nips and tucks, tiny stuff. And across all of that, decisions now have to be made which will straddle across these three blocks, and all the blocks to come – the theme music! The title sequence! Those small details! The pitching for that commission is about to start. Should be fun ...

And that's just the production team. In the middle of this – the exact middle, the centre and heart of everything – our actors have to juggle 400 scenes in their heads – where they are, where they were, where they will be. Facing greenscreens and prosthetics and nonexistent spaceships, and keeping it fresh, every time. That's a different kind of energy, being the face on camera. That's the real front line. And me? I'm back home, in Manchester (in a house which, trivia fans, just proves the smallness of the world, cos it was once owned by the daughter of *Doctor Who* writer David Fisher). I'm happily remote, peeling grapes and discovering that not only are they publishing all fifty years of *Peanuts* comic strips ('Grenoble?'), but they're also re-releasing the *Asterix* books with improved lettering and colouring! All this and *Doctor Who* too! That easy thing I mentioned? That's me, that is, oh yes!

Me so funny. But me no kidding. The *Doctor Who* team is working hard. As hard as anyone could work. And with an idle hour, in a daft column, in a fun comic, at least I've got a little passing chance to say thank you. DWM

"I'M DISAPPOINTED. I TRIED TO TEACH YOU TO UNDERSTAND. ALL THINGS MUST DIE."

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